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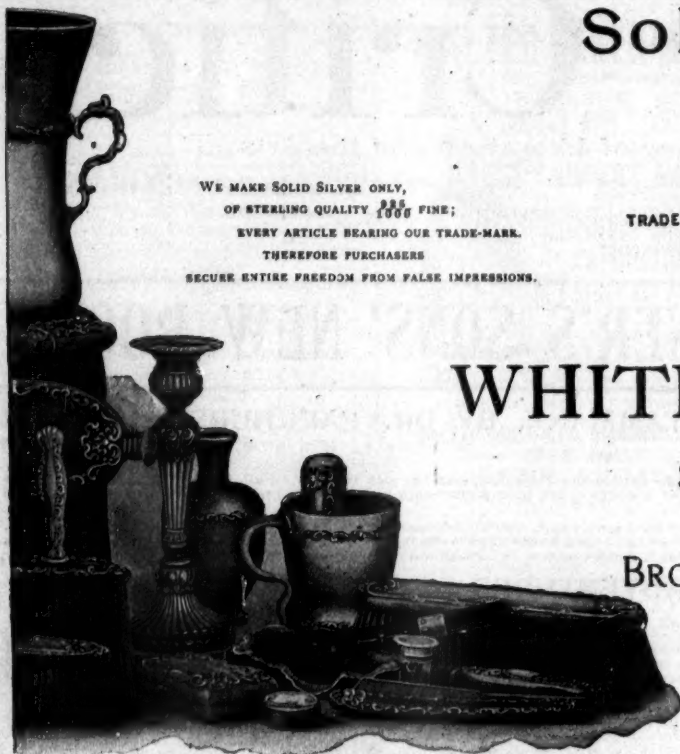
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# The Critic

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## The Living Among the Dead

THE YEAR 1894 was exceptionally fatal to English and American men-of letters. Its death-roll includes Dr. James McCosh and Prof. W. Robertson Smith; Walter Pater and Philip Gilbert Hamerton; Sir James Fitzjames Stephen, Prof. W. D. Whitney and Henry Morley; James Anthony Froude, whom one hesitates whether to class with historians or novelists—certainly his history is a "fable" not yet "agreed on"; Oliver Wendell Holmes, "der Einzige"; Edmund Yates, Joseph Kirkland, Constance Fenimore Woolson, Robert Louis Stevenson and Christina Georgina Rossetti. It is natural, though futile, to ask if the places of writers like these can be filled—an inquiry which, with the sense of loss fresh upon us, we are apt to answer in the negative. From such a conclusion I dissent. We need not assume that the law of the conservation of energy holds good in the world of mind, but we may well deny that the intellectual vitality of the race is in danger of exhaustion, or that Shakespeare's hyperbolical verse,

"Thy end is truth's and beauty's doom and date,"

is true of any man. In the words of an American critic, "The art in which the human soul reflects itself will produce its masterpieces to the very end of time." It will be more profitable to attempt a study of tendencies, by inquiring whether the works of these dead writers were animated by any common principle, and if so, whether that principle remains active.

Noting their range and diversity, we are reminded of the varied activity of the Renaissance period. In any account of the Renaissance, two phrases constantly repeat themselves—"humanism," and "the emancipation of the intellect." Some such expressions will certainly recur in the pages of the future historian of our nineteenth-century Renaissance—for a veritable renaissance I believe it to be. I have no wish to push the parallel too far, for if History is a self-plagiarist, she is not a slavish one; but the resemblance between the two epochs is not entirely superficial. The growth of the critical, historical and scientific spirit, the spread of democratic ideas, and the vast enlargement of our intellectual horizon by the progress of discovery—these causes of our modern Renaissance have an affinity with the earlier movement. And, like its precursor, the neo-Renaissance has demolished a whole system of thought, replacing the old standards, methods and ideals by others of its own.

Or perhaps we ought to say that the dwindling impulse of the Reformation having been diverted into humanitarian channels, the ideas of the Renaissance are now for the first time free to develop themselves unchecked. The conscious or unconscious adjustment of new ideas to old formulas has tended to disguise the magnitude of the change; but critical observers rejoice that the old, petty, mechanical, rigid theories of nature, man and destiny are falling to pieces. A certain anarchy exists, it is true; but many of us believe that

"Magnus ab integro sæclorum nascitur ordo."

The year 1894 witnessed the death of no great writer on natural science, from whose works the tendency in question might be illustrated. But the Time-Spirit has its interpreters among the novelists also. Take Stevenson, for example; no writer of "tendency-novels," no propounder of theories, but a born storyteller with a rare gift of imagination. The charm and finish of his literary style have received their share of praise. These qualities, indeed, reveal themselves at a glance; he must be color-blind who does

not perceive the beauty of the rose. But, in my judgment, Stevenson's large and healthy naturalism has not been sufficiently recognized. For Stevenson refused to wear colored spectacles of any kind. He brought an open mind to the observation of life, and spoke of the world as he found it, nothing extenuating, and setting down naught in malice. Therefore his art gained greatly in flexibility and force. How refreshing it is, this absence of pragmatism, this genial resolve to take life as it is, for better for worse, like a wife one has married in the cradle. Stevenson assumes no airs of superiority or infallibility, and does not take it for granted that his readers have accepted a particular set of views. One gladly misses the perpetual reference to standards of conduct which teases one in the writings of many good authors. In truth, the monotonous refrain of the Hebrew chronicler rings false nowadays. The question is not so simple as the moralists make it. The world is a big place, and its phenomena are too numerous and too complex for adjustment in the neat, square pigeonholes of theological and philosophical cabinets. Perceiving the infinite variety of human life and character, dimly apprehending the mysteries of consciousness and the multitude of unseen forces that go to the making of a man, our modern writers judge their fellows more leniently. The success of novels like "Trilby" and "Tess of the D'Urbervilles" would seem to indicate that *comprendre, c'est pardonner* is passing from an aphorism into a proverb.

Stevenson, at any rate, "was plainly one of those who prefer living people to people made of ink and paper." Like his own Will o' the Mill, he "had a taste for other people, and other people had a taste for him." Though his plots were romantic, his characters were true to life. This return to Shakespeare's artistic method is apparently the coming phase of our literary neo-Renaissance. In "Dr. Jekyll," "The Wreckers" and elsewhere, Stevenson recognized the existence of *la bête humaine*. Nor, though an optimist by temperament, and filled—like the men of the old Renaissance, if not like those of the new—with the joy of life, did he play the part of a Pangloss. He did not make his animal spirits the basis of a whole optimistic theodicy. Lastly, in his versatility Stevenson recalls the men of the Renaissance, who often excelled in several arts at once.

Popular opinion regards Walter Pater as the parent of Oscar Wilde and the lackadaisical, lisping writers caricatured in "Patience." He is thought to have carried refinement to the point where it ceases to be a grace. Even his "Marius the Epicurean" is held by some to depict life with no more truth than the smooth, soft steel engravings of mid-century magazines. Not only his style, but the character of his admirations, gave Pater his reputation for affected sentimentality. While deprecating these exaggerations, we may admit that a certain *morbidezza* reveals itself in some of his work. And this Italian word leads naturally to the remark that in Pater a particular type of the Italian Renaissance was distinctly reproduced. The resemblance is so close that it needs no exposition. Not that it matters, for the purpose of this article, whether the old Renaissance types recur frequently to-day; indeed, I make no such claim. Something has been gained since those days something has been lost.

"If we could dare to write as ill  
As some whose voices haunt us still,  
Even we, perchance, might call our own  
Their deep, enchanting undertone."

One would hardly choose Pater as a perfect example of

modern tendencies, yet one could scarcely name his counterpart among English writers of the previous generation.

The gratitude of the reading public is a lively sense of favors to come. Hence one cannot affirm that readers "haven't taken any but mourning fruit" since the death of Oliver Wendell Holmes. For the aged poet had long ago done his best work, nor did his "Teacups" emit the delightful aroma of his "Breakfast Table." Mr. Stedman has pointed out that the poetry of Holmes is a survival of an old type, which has lately come into favor afresh. But in his prose writings one finds a notably modern element, the outcome of his scientific studies. Recent discussions of inherited tendencies, limited responsibility and the freedom of the will, were to some extent anticipated in "Elsie Venner" and elsewhere. Holmes always "drove his thought-sprinklers through the highways of life with valves open," and his influence was all in favor of modern ideas. Robertson Smith and P. G. Hamerton, too, helped on the movement in their respective paths; the former by his critical exegesis, the latter by his constant plea for disinterestedness and sincerity. In virtue of certain features of his work, Froude may perhaps claim a share in the Renaissance idea. And as an exponent of realism in American fiction, the author of "Zury" is entitled to honorable mention in this brief and inadequate summary.

The best minds of our age are collecting materials for a new synthesis. Their labors are not completed, and any *modus vivendi* which may be proposed at present can only be treated as a makeshift. Whether the anarchical interregnum will tend to evil results in the world of action; whether in our relations to others we are coming to adopt the ethics of the struggle for life, and to follow the line of least resistance in the formation of our own characters—questions like these cannot now be discussed. Let us rather console ourselves with the reflection that truth is one, and hence its aspects are mutually complementary, not contradictory. "Truth has superior rights; the world must adapt itself to truth, not truth to the world." Meanwhile we may rejoice that the new psychology and the new criticism of life have already proved so fruitful in the literary field. The vitality and variety of this fresh impulse, and the resemblance between the present intellectual phase and that of the Renaissance, might be readily demonstrated by reference to the work of living writers in almost every country of the civilized world. On all sides the artificial barriers are down. The sense of human comradeship reveals itself more and more—the feeling that we are all schoolboys together, toiling over uncongenial tasks whose meaning or purpose we scarcely guess; that, although (to vary the metaphor) the game of life is a hard and inglorious one, we ought to play it with spirit, encouraging the feeble and incompetent among us to do their little best; a sentiment akin to that of Grey's Elegy, but raised to a manlier pitch. It is making art more sympathetic, more human, clearer of sight: the spirit of Goethe and the spirit of Burns hold sway together.

January 26, 1895.

EDWARD J. HARDING.

## Literature

### "Talk at a Country House"

*Fact and Fiction.* By Sir Edward Strachey, Bart. With 2 illustrations. Houghton, Mifflin & Co.

IN RURAL ENGLAND, not very remote from the Capital, is an ancient country house, now six hundred years old, embowered in trees and entangled in vines, embayed and embattled, dating almost from the time of Stephen. The walls are hung with portraits ranging over 300 years; the "minstrel-gallery" is bright with steel caps, swords and other pieces of armor, trophies of the Commonwealth; the panelled wainscoting is surmounted by pictures of cropt Puritans and Cavaliers in lace, velvet and flowing locks; and long lines of illustrious profiles and full-faces, from the Earl

of Pembroke (Shakespeare's "W. H.") to the Strachey who negotiated the Peace of Versailles, which recognized the Independence of the United States, light up chamber and drawing-room. An ideal English aristocratic home, with a ghost, a vast antiquity, a chequered and picturesque history, almost a "moated grange," hung thick with ivied memories and poetic associations sunk in velvety lawns—a landscape-poem in itself, in which, as Carlyle insisted, the new has been delightfully engrafted on the old, without the old being barbarously obliterated—such is Sutton Court, the home of Sir Edward Strachey, and the country house where these charming "talks" took place. Occasionally, through some favored American like Lowell, or Richard Grant White, or Mrs. Stowe, we have had glimpses of *l'Angleterre intime*, but it is not often that the host himself will unbutton and genially descend to be our guide through his family castle. Taine and Rousseau and Voltaire, in their letters on England and the English, scintillated and sparkled as their flint clashed against the flint of *outside* England, but the result was mere phosphorescence—mere sparkle of wit or observation,—not the warm, steady, appreciative glow of real interior illumination. And, equally, the Trollopian attitude of the American traveller has often spoiled mellow old England—the England of country houses and culture and books and old Port wine,—just for the sake of pointing an epigram or adorning a tale. The embers of the expiring century are beginning to cast up light upon an altogether different England, as different from the imaginary, theoretical one of the Taines and Emersons as Tacitus's Germany is from Mme. de Staël's. Sir Edward Strachey's book lifts the curtain gracefully on this sheltered, shy, refined England of the country gentleman, and gives us an engaging peep at its occupations, customs, conversations and environment.

The plot of this entertaining little drama is simple enough—no plot at all; only a gathering of cultured folk in a great, warm drawing room, where conversation ebbs and flows around all sorts of current topics, learned, literary, artistic, gossiping. It represents a story at a house famed for its hospitality and its opportunities, where great historic names are banded to and fro as part and parcel of the everyday life, and where unrecorded anecdotes about the notabilities of past generations spice the informal breakfasts and dinners. The interlocutors are only two or three—Sir Edward and a favored guest—and the conversation winds like a full and flowing river from Persian poetry to county politics, from cuneiform inscriptions to Tennyson, from Maurice to the *Morte d'Arthur* (which Sir Edward has edited in the Globe Edition), and from Sa'adi to Camelot. None of the conversations are epigrammatic, none are Landorian in elaborateness, but all bespeak the man of affairs, the accomplished citizen of the world, the traveller, observer and scholar, such as one might expect from the venerable, Sir Thomas More-like figure of the author, which serves the book as its frontispiece. Sutton Court is not only rich in poetry, in historic associations of "Building Bess," in family portraits, in the perfume of gentle spirits that have visited there, but it contains a famous, almost unknown collection of *Americana* pertaining to the War of Independence and the negotiations for peace in 1782. "A country house," said Hurrell Froude, brother of the historian, "is of use because it is a place where you can keep things which you do not like to destroy, though they are not worth preserving; but I should rather say, where you can keep things worth keeping, but which would, without its help, be destroyed" (p. 64). Many of the opinions expressed in these "talks," being based upon information at first hand, are very interesting, as the following:—"As to Lord Macaulay, the actual working of the judicial code which he compiled and constructed for India has proved him to be a great jurist; but now that the glamor of his rhetoric has faded into the light of common day, and we see him as he is, we know that he was the most brilliant of rhetoricians, that his great acquaintance with

books was always made subservient to his imagination and his rhetoric, and that his gorgeous essays on Clive and Hastings, in particular, are merely imaginative reproductions from the pages of Mill, and with no authority beyond his" (p. 54). The chapter on "Love and Marriage" is a beautiful dialogue, full of justness and truth, with many an *obiter dictum* of elevated merit, while the personal reminiscences of Tennyson and Maurice and Gladstone are full of interest and instruction. In the conversation on Tennyson one of the speakers says that "Mr. Knowles told Browning in my presence that 'if he got rid of two thirds, the remaining third would be much finer'" (p. 175). An admirable account is given of the decipherment of the arrow-head inscriptions (Sir Edward Strachey is a fine Persian scholar), and the conversations on Hafiz, Omar Khayyám and Sa'adi are replete with information and acuteness. In short, the book casts over the sympathetic reader a spell such as the poet suggests in "The Palace of Art":—

"And one, an English home—grey twilight pour'd  
On dewy pastures, dewy trees,  
Softer than sleep—all things, in order stored,  
A haunt of ancient Peace."

#### "The Borderland of Czar and Kaiser"

By Poultney Bigelow. Illustrated by Frederic Remington. Harper & Bros.

THIS "BORDERLAND" appears from Mr. Bigelow's description to be a very disagreeable part of the world to travel in. It is true, he seems to have been anxious to obtain information about the military conditions along the Russian frontier, and, as he does not seem to have taken much pains to avoid suspicion, it is perhaps only natural that he was treated as a possible spy, and consequently brought away worse impressions than he might otherwise have formed. He told some remarkable stories about German spies in Russia, and it is to be presumed that his pro German sympathies were known. These color his entire book and, consequently, the only part of it that is pleasant reading is the two chapters dealing with the German soldiers and the Emperor's stud-farm and hunting forest. He does not seem, in any case, to be able to take rough experiences cheerfully—a very necessary qualification for the traveller in a half-civilized country, if he would make a book about his adventures. Even here, in America, we all find enough that is irritating in our daily lives, and it is little short of cruel to ply us with dirty mujiks, scoundrelly Russian priests and policemen, supercilious American diplomatists and the brutal and reactionary Bismarck.

As to the value of the author's views on military subjects we cannot speak. He puts his information, at any rate, in a readable shape. If a war occurs between the two countries, the Russians will try to fight it out near the frontier. They have a system of fortresses and military posts running from Riga to the mouth of the Danube. The Cossack and his horse he reports to be like a clever nurse and a spoiled child—neither quite under control. He gives the impression that they are somewhat like our Western troopers, and that they would fare badly at the hands of a thoroughly disciplined force. Russian colonels steal their regimental funds to gamble with, and their best officers are Poles, though these are never permitted to rise to high rank. The common soldier is merely a part of the military machine. Every German soldier is supposed to have sufficient intelligence to act as scout, and is presumed to be able to make use of a map and compass; but the Russians for this service are restricted to a special corps. That may explain why they are more afraid of spies than their neighbors. As to uniforms, the two armies are dressed much alike, which must give rise to many mistakes, if they ever come into contact with one another. Their training differs considerably. The Russians along the frontier give great attention to scouting work, but do not appear to have any such practice as the Germans have in their yearly grand manoeuvres, in which two army corps are pitted against one another in the same conditions as in actual war,

with the one exception that blood is not shed. A chapter on "The Russian and his Jew" leads the reader to fancy that the world might be well rid of both; and one on "Russification" of the Baltic Provinces and Poland would apply with little change to every other effort to change radically the character of a nation. All such efforts are stupid and brutal, and can result only in extermination or failure. The illustrations, by Mr. Frederic Remington, are excellent, except that in some of his drawings of horses he has consulted the evidence of the instantaneous photograph rather than that of his eyes.

#### "General Hancock"

By Gen. Francis A. Walker. D. Appleton & Co.

WINFIELD SCOTT HANCOCK, a native of Pennsylvania, graduated at the Military Academy in 1844, and, after a few years of frontier service, joined Scott's army in Mexico, in time to participate in most of the battles immediately preceding the fall of the Mexican capital. He was brevetted for "gallant and meritorious conduct at Contreras and Churubusco." Between the close of the Mexican War and the breaking-out of the Rebellion, he was employed mostly on staff duty, being appointed an assistant quartermaster in 1855. When he was ordered East in 1861, it was intended that he should be assigned to duty as chief quartermaster on the staff of Gen. Anderson; but he made so favorable an impression that he was made a brigadier-general of volunteers instead, and assigned to the Army of the Potomac. There he so distinguished himself, especially at Williamsburg, that, when the commander of the First Division of Sumner's Second Corps fell at Antietam, Hancock was at once ordered to assume command of that division. After good service at Fredericksburg and Chancellorsville, he was appointed to the command of the Second Corps, on the eve of Gettysburg, where he was severely wounded on the third day. Lying on the ground, his wound spouting blood, he called one of his officers to him and, clasping his hand, cried, "Go in, Colonel, and give it to them on the flank." He was brevetted major-general in the regular army, for gallant and meritorious service in the battle of Spottsylvania, and on Aug. 12, 1864, was commissioned a brigadier-general in the regular army for gallant and distinguished services in the battles of the Wilderness, Spottsylvania and Cold Harbor, and in all the operations of the army in Virginia under Lieut.-Gen. Grant. In April, 1866, he received, by name, the thanks of Congress for his "gallant, meritorious and conspicuous share in the great and decisive victory at Gettysburg."

At the time of President Lincoln's assassination, Gen. Hancock was ordered to establish his headquarters in Washington, and was "specially charged with the security of the Capital, the public archives and public property therein, and with the necessary protection to the President, the officers of the Government, and the loyal citizens." In July, 1866, he was appointed major-general in the regular army, and served in that grade until his death, in 1886. In 1880 he was the candidate of the Democratic party for President. After Williamsburg, Gen. McClellan telegraphed, "Hancock was superb." This was, no doubt, the origin of the title "the Superb" so often applied to the General, although his personal appearance had much to do with the survival of the appellation. He was stately in bearing, and always well-dressed and well-mounted. "He was not a man of lofty intellectuality; but he had courage, unfaltering loyalty to country and comrade, great industry, proper ambition, unflinching hospitality, and a repugnance to seeing anything half-done." His only bad habit was an extravagant indulgence, at times, in harsh and profane speech. Gen. Walker has certainly contributed a charmingly written and most interesting volume to the Great Commanders Series, and has clearly established the right of Gen. Hancock to be numbered among the distinguished American generals whose deeds are there recorded.

## Theological and Religious Literature

DR. JAMES STALKER is one of the recognized teachers of evangelical Christianity, whose local connection and churchmanship are not discoverable by the ordinary reader. The minor note of personal peculiarity is lost in the great harmonies of Christian truth brought out by this master of the original records. His lives of Paul and of Jesus, his "Imago Christi" and his "Art of Hearing" (all well known and appreciated) are now followed by "The Trial and Death of Jesus Christ," which is a devotional history of our Lord's passion. Beginning at the point where Jesus fell into the hands of the representatives of justice in that midnight hour at the gate of Gethsemane, the story is told until the body of the crucified, enwrapped in an aromatic bed of spices, lies within the stone sepulchre. Prominent among the personages brilliantly portrayed in light and shadow are Judas Iscariot, Peter the denier, Herod and Pilate, and the women. One is impressed afresh with the variety of human interest, temperament and character grouped around the great tragedy. Throughout the book there breathes the aroma, which comes from familiarity with the best in art and literature, of a scholar who is withal devout, reverent and a profound believer in the truthfulness of the details of the four narratives. Especially interesting is the treatment of the seven words from the cross. For the season of Lent, and especially for the solemnities of Good Friday, this volume is of rare and immediate interest, while permanently edifying. (A. C. Armstrong & Son.)

THE REV. WILLIAM BURNET WRIGHT, pastor of the Lafayette Street Presbyterian Church of Buffalo, and for a score of years of Berkeley Temple, Boston, sends forth his third volume of religious essays, "Master and Men; or, The Sermon on the Mountain Practiced on the Plain." Mr. Wright is able to discern Christianity in its uneclesiastical and unconventional forms. He is a student of puzzles, and his opening essay is a very wise and witty discussion thereof. He inquires, for example, why, in the countries acknowledging the Prince of Peace and the Bestower of Beatitudes upon poverty, people have such feverish anxiety for riches and are so anxious about to-morrow, and why Christendom makes the best killing machines in all the world, and why the first results of contact of Christians with heathendom are generally bombshells and thefts of land. He points out one fertile source of puzzles, in that many people suppose that the epistles of Paul were supplements added to explain and perfect the Gospels. Upon this assumption most systems of Christian theology have been built, and thereby the minds of generations of Christians have been muddled. In reality everything in the New Testament is to be interpreted by the Gospels. When this is done universally by Christians, and when the teachings of Jesus are frankly and fully accepted, and the human deductions from Paul's epistles are put in their proper place, Servetus will not be incinerated by Calvin, and the fires of general assemblies will not consume Dr. Smith. In other chapters, sparkling with anecdote, felicitous phrase and closely reasoned applications of the Master's words, the author depicts the change that has come over the world. In the lives of such varied characters as George McDonald, Socrates, King Alfred and Gen. Gordon, he sees the Sermon on the Mount practiced on the plain. The winning literary form of these suggestive and stimulating papers has been reached only after long thought. There are no marks of haste: the crystal is clear, because the solution has been of long standing, while in the decanting the dregs have been left behind. (Houghton, Mifflin & Co.)

THERE ARE MANY CHRISTIANS to whom the idea and the practice of devotional reading do not come. To them it seems a practice archaic, if not obsolete. The good custom of our forefathers should be revived and encouraged by the pulpit and the religious press. Some excellent books for devotional reading have suggested these reflections. First, there is F. B. Meyer's "Calvary to Pentecost," which contains fresh and stimulating thoughts, not too profound for the average understanding nor so commonplace as to repel. The author's style is plain and pleasing. (F. H. Revell Co.) — "ECCE FILIUS," by J. O. Swinney, from the same publishing-house, is devoted to an amplification of the idea that "added to faith in the right God, and preceding right faith in the true God, faith in the right man, and right faith in the true man, is essentially necessary to the recovery and restoration of fallen manhood." In the development of this principle, Mr. Swinney says some brilliant things, some startling things, and some that are decidedly heretical. Yet the book is food for strong men, mentally, not for babes in theology. It is well worth reading and pondering. However, we think it a metaphysical absurdity to assert *two persons* in Jesus,

and an eccentric notion to assert the eternity of Christ's manhood, and at the same time the limited existence of his divinity. — Two LITTLE BOOKS in the Life series next claim our attention. "As Natural as Life: Studies of the Inner Kingdom," by the Rev. Charles G. Ames, seems to strive to make plain the fact that spiritual life is natural life lived rightly. We have found in these pages much that is helpful and enlightening. — "IN LOVE WITH LOVE," by James H. West, is a book of the same character and quality. It reminds us of some of the essays of "the Country Parson," because it is so genially wise. (Boston: James H. West.)

— DR. J. R. MILLER'S "Building of Character," like the other well-known volumes of this author, is filled with utterances of a sanctified commonsense. We believe that Dr. Miller's writings are positively, not negatively, most helpful religious reading, because they are concrete and intelligible, and marred only here and there by some purely functional pages. (T. Y. Crowell & Co.) — "MASTER AND MEN," by William B. Wright, is an essay towards interpretation of parts of that most difficult of the teachings of Jesus, the Beatitudes. The author says some good things, though, upon the whole, the book is disappointing, as probably any work on this subject is bound to be. It is, however, well worth reading, and is not dull. (Houghton, Mifflin & Co.) — DR. L. A. BANKS has published a volume of sermons that deserves mention here. Under the title "Honeycombs of Life," there are gathered sermons and addresses which are pleasing and popular in style. We suppose that they will appeal to a majority of Christian people and will rest the mind while they refresh the soul. Admirers of Dr. Banks will be pleased with the handsome form in which Messrs. Lee & Shepard have published the book.

THE AUTHOR of "The Religion of Moses," who has crystallized his thought in compact and sparkling sentences, holds with the Biblical tradition that Moses was, in the deepest and widest sense, the founder of the religion of Israel. As surely as Islamism sprang into existence through the genius of Mohammed, as Buddhism was founded by Sakyamuni, so surely was Moses the founder of the Hebrew religion. Without Moses, Jehovahism, as we know it in history, would be unknown. In developing his theme, the author pictures religion and government in Pagan antiquity, shows that Yahvism was not a nature-religion, discusses the name, "I AM THAT I AM," summarizes the Decalogue, contrasts Pagan and Mosaic ethics, and shows that Yahvism was a converting religion from the beginning. He sketches, also, with rapid strokes and full insight the conquest of the land east of the Jordan. In a final eloquent paragraph, he shows how the creative spirit of Moses was born again in men who came after him. To the author's mind, "the greatest modern poem of humanity is the Constitution of the United States." (Louisville: Flexner Bros.)

NUMBER IV. of the Twelfth Series of the Johns Hopkins University Studies in Historical and Political Science treats of "The Struggle of Protestant Dissenters for Religious Toleration in Virginia." The author, Prof. Henry R. McIlwaine of Hampton Sydney College, reviews the story of the Established Church of Virginia, showing how doomed to failure from the start was the attempt to harness politics and ecclesiasticism together on American soil. The sturdy Quakers were the first to despise fines and prisons in order to propagate their tenets, and the fine of 5000 pounds of tobacco, imposed upon men that would not enforce the abominable laws, were neither sufficiently large nor potent. Later on came the Huguenots and the Germans, while from the first there were a number of Dutchmen, who, with the Scotsmen, fought intolerance to the death. The Presbyterians, however, were the men who made the lives of those officers who tried to execute the oppressive laws a burden. The French and Indian War so united both Churchman and Dissenter, that, long before the day of complete religious freedom, the struggle for mere toleration came to an end. Some excellent criticisms are made upon current statements in the popular histories, and the work seems to have been done with conscientious care. (Johns Hopkins Press.)

## The February Magazines\*

## "The North American Review"

THE INTEREST in this number centres on Andrew Lang's "Recollections of Robert Louis Stevenson." Mr. Lang begins by declaring that such reminiscences can best be found in Stevenson's own works:—"He was the most autobiographical of authors, with an egoism nearly as complete, and to us as delight-

\* Continued from *The Critic* of Feb. 2.

ful, as the egoism of Montaigne. Thus, the proper sources of information about the author of 'Kidnapped' are in his delightful books. 'John's own John,' as Dr. Holmes says, may be very unlike his neighbor's John; but in the case of Mr. Stevenson, his Louis was very similar to my Louis; I mean that, as he presents his personality to the world in his writings, even so did that personality appear to me in our intercourse. The man I knew was always a boy." Mr. Lang read the MS. of "Dr. Jekyll and Mr. Hyde," and thus describes his experience:—"In a very commonplace London drawing-room, at 10:30 P. M., I began to read it. Arriving at the place where Utterson, the lawyer, and the butler wait outside the Doctor's room, I threw down the MS. and fled in a hurry: I had no taste for solitude any more. The story won its great success, partly by dint of the moral (whatever that may be), more by its terrible lucid visionary power." "Stevenson possessed," he continues, "more than any man I ever met, the power of making other men fall in love with him. I mean that he excited a passionate admiration and affection, so much so that I verily believe some men were jealous of other men's place in his liking. I have met a stranger who, having become acquainted with him, spoke of him with a touching fondness and pride, his fancy reposing, as it seemed, in a fond contemplation of so much genius and charm. What was so taking in him? and how is one to analyze that dazzling surface of pleasantries, that changeful shining humor, wit, wisdom, recklessness, beneath which beat the most kind and tolerant of hearts? People were fond of him, and people were proud of him: his achievements, as it were, sensibly raised their pleasure in the world, and, to them, became parts of themselves. They warmed their hands at that centre of light and heat. It is not every success which has these beneficent results. \* \* \* I have known no man in whom the pre-eminently manly virtues of kindness, courage, sympathy, generosity, helpfulness, were more beautifully conspicuous than in Mr. Stevenson, none so much loved—it is not too strong a word—by so many and such various people. He was as unique in character as in literary genius."—Ouida discourses of "Literature and the English Book Trade," which, she believes, "has gorged itself on its own trash, like the boa-constrictor who lately swallowed its own blanket and died thereof." The circulating-libraries, she says, do not care for literature: what they want is new books, good, bad, or indifferent, to fill their boxes. Other ex-cathedra statements of hers are:—"Books are the things which English people, gentle and simple, can do without most easily. They read, also, in a muddle-headed kind of way. They read when they are tired, when they are travelling, when they are alone after dinner, and when they want to go to sleep. When they can do anything better or more amusing they seldom read."—Prof. Simon Newcomb writes in this number on "Why We Need a National University"; and the Secretary of Agriculture, the Hon. William M. Springer and Mr. Henry W. Cannon discuss "The Financial Muddle."

#### "The Forum"

PROF. BOYSEN'S article on "The Great Realists and the Empty Story-Tellers" seems to us wonderfully and fearfully made. "As the world is now constituted," he says, "the little margin of superiority by which a man secures survival and success is so narrow, that the very smallest advantage, gained or squandered, may be decisive as to his whole career. Therefore, all education should be primarily directed toward securing as intimate an acquaintance as possible with one's environment, so that one may be able to utilize it most effectively." To accomplish this, our boys and girls should read the Great Realists of whom Prof. Boyesen approves—George Eliot, for instance, and Thackeray, whom, we believe, all boys and girls read, even though another apostle of realism, Mr. Howells, has been denouncing them for years, and has quite recently called them some more bad names. Tolstol is, of course, the figure that looms up large and unapproachable in Prof. Boyesen's literary pagoda:—"How utterly flimsy and juvenile, romantic fiction, such as Stevenson's tales of villainous wreckers and buccaneers, Haggard's chronicles of battle, murder and sudden death, Conan Doyle's accounts of swaggering savagery and sickening atrocities, and S. R. Crockett's sanguinary records of Scotch marauding expeditions appear to me, compared with Tolstol's wonderfully vivid and masterly transcripts of the life we all live!" Is Prof. Boyesen really not able to distinguish between Stevenson's work and that of Rider Haggard? He says, also:—"After having finished 'Ivan Ilyitch' I actually began to develop the symptoms of the mysterious malady which killed the unheroic hero of

that extraordinary novel." We take it, then, that such a morbid state is of advantage in the struggle of life. Has Prof. Boyesen never read a patent-medicine circular? After having finished one, he will feel the symptoms of, not one, but many mysterious maladies creeping over him. Of the elder Dumas he has, of course, a very bad opinion—though Michelet called the creator of d'Artagnan "a force of nature." Scott's works, especially, should be kept away from the young, for they tend "to the awakening of the feudal ideal, which has cost the world such a deluge of blood and tears, partly to get rid of it." Here, again, we disagree with Prof. Boyesen: it was not the feudal ideal, but the feudal actuality, which cost the world so much misery. Scott's feudal ideals can do our boys no harm. They are courage, loyalty, generosity, tenderness, fortitude and the veneration of woman. We even think that it will do our boys more good to read of the huge strength of Porthos than of Ivan Ilyitch's mysterious malady; better for them to feel the "shudder of regeneration" at the immortal four's pledge, "One for all, and all for one," than to ponder the material success of the smug, *bourgeois* Ivan. "A habit of mind is produced by the frequent repetition of the same and similar impressions," says the writer elsewhere, and we answer, certainly. Might it not be better, therefore, to give our young people stories of men and women as they should be and could be, until the impression is made, and they are ready to strive for the ideal, instead of showing them only life as it is, and letting them form the tendency to leave it so? For ourselves, we are glad that we can enjoy the best of Scott and of Tolstol, of George Eliot and Alexandre Dumas, Dickens and Palacio Valdés, Stevenson and Tourguéneff, Hawthorne and Cooper—romanticists and realists, but true artists all.

The contents of this number include, further, a lucid explanation of "Why Gold Is Exported," by Alfred S. Heidelberg; statistics of "Student-Honor and College Examinations," gathered by Prof. W. Le C. Stevens; and "True American Ideals," by Theodore Roosevelt. Frank Fowler studies "The Outlook for Decorative Art in America"; and Henry Holt contributes the first of a number of papers on "The Social Discontent," beginning, very properly, with "Its Causes." The paper deserves attentive reading.

#### The Lounger

I AM IN the crusade against the theatre hat, and should like to see it abolished. Women should be compelled to take off their hats or bonnets, or whatever they wear on their heads, before they enter an auditorium. We ape the English in so much, that I do not see why we desert them in so very national a fashion as this. If American women wont sit bareheaded at the theatre voluntarily, I hope that they will be obliged to by legislation. The downright selfishness of a woman who wears a hat with prancing plumes to the theatre is incomprehensible to me. A woman who in other things is polite and considerate thinks nothing of cutting off your view of the stage, because she wants to exhibit her "love of a bonnet." I went to see "Lohengrin" the other night, but I did not accomplish my object. I heard it, however, and that was something, I admit; but I should have liked to see it, for they say that the stage-setting was fine, and that Jean de Reszké was a most resplendent Knight of the Holy Grail. I had an excellent seat, but my view of the stage was completely cut off by three bonnets in front of me. They were little scraps of things, and looked as innocent as lambs, but they were deadly in their effect. One seemed to be merely a bow of velvet, a sort of butterfly effect. When the woman kept still I could see a little of the stage over the depression in the centre of the bow, but she was a mercurial little body, and her head was always bobbing about. In trying to dodge her, my vision was cut off by a wisp of straight, fuzzy feathers, an aigrette, I believe it is called. Once in a while I got a glimpse of the stage through this, and it gave a sort of piny woods effect to the scene that was not altogether unpicturesque, though I should never have chosen it as a medium for seeing through. The little satisfaction I got from the aigrette was unfortunately nullified by a bunch of prancing ostrich tips in a hat beyond. They were particularly good tips, thick and opaque, and dashed the last hope I had of seeing the stage. I am told that I missed a good deal. Not only the glistening armor and golden wig of Jean de Reszké, and the beauty of Eames in her white gown and trailing hair, but the swan, also, which was worth seeing, for it flapped its wings and craned its neck in a thrillingly realistic manner.

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SINCE THAT NIGHT I have sat once behind a bunch of feathers, and to my surprise the wearer turned round and said graciously, "If my hat interferes with your view of the stage, I will take it off." I heard a woman, sitting near me, say, "If my feathers obstruct anyone's view, I can take them out: they are only pinned in." It would seem from this that there are at least two women with some consideration for their neighbors among the theatre-goers, but two are not many out of a large city full, so I think that legislation had better be applied to the nuisance. The plea that women can't come hatless to the theatres in the street-cars will not hold. They can wear a bit of Liberty silk or lace over their hair, which is much more of a protection than an aigrette or a tuft of ostrich tips.

I WENT TO THE OPERA, last week, to hear Sybil Sanderson in "Manon," more as a duty than for any enjoyment I expected to find in the performance. I like to hear new operas and new singers for the sake of the record, if for nothing else, having heard nearly all the singers who have sung, and all the operas that have been given here, in the last twenty years or more. I was not expecting much from Miss Sanderson or the opera, and, to use a familiar but rather meaningless expression, I was most agreeably disappointed. Miss Sanderson is not a great prima-donna, but she certainly is a most agreeable singer within her limitations. As for the opera, at the risk of earning the contempt of some of my good Wagnerian friends, I must say that I found the music beautiful. Not as grand opera, but as just what it was intended for. It seems to me quite perfect of its kind, and I don't see why it should be compared with any other kind. In literary criticism, we do not compare novelettes with historical romances; we compare them, if we compare at all (which is a very foolish thing to do), with novelettes and no other form of writing. As for the music that fell to Jean de Reszké's part—and he had the best of it—it was exquisite and suited his voice to perfection. I have never heard him sing better.

MISS SANDERSON reminds me of Judic in her better days. Alas, poor Judic! she is singing now in a café-chantant. The Californian singer has a small but agreeable voice, and uses it most artistically. Everyone speaks of her looks, so I suppose that I must, for she certainly is very pretty. The lower part of her face has grown a trifle heavy, as faces will after years of French dinners, but the upper part is still good. She acts the rôle of Manon with real art, and in a manner so thoroughly French that it is hard to believe her an American born.

SPEAKING OF OPERA, for old time's sake I went to see the performance of "Don Giovanni" at the matinée. It made me feel very old. I heard it first in the palmy days of the Academy of Music. It seems to me I have heard every one of the famous singers who ever sang in New York, in that opera. I have heard Parepa-Rosa as Donna Anna and as Zerlina; I have heard Kellogg as Donna Anna, Zerlina and Elvira, and Lucca as Zerlina, and Nilsson as Donna Anna, and I don't know whom I haven't heard as Don Giovanni and as Leporello, from the time that Carl Fornes sang the latter rôle, to Édouard de Reszké. I have not outgrown the vocal music of the opera. The songs still sound very sweet to me, but I confess that the orchestral score is not thrilling, and the piano accompaniment of the recitatives is very tiresome.

I DO NOT ENVY the Astors or the Vanderbilts. I would not have their money if I could—I don't say that I should not like a fraction of it, however,—but there is some one that I do envy, and that is Hamilton W. Mabie. If you want to know why I envy Mr. Mabie, read this extract from an interview with him published in *The Illustrated American*:—"I come to my office only three days in a week, and on the other days I work at home. Here I do my editing and the other things that are purely journalistic; at home I do my literary work and my reading. I usually devote my evenings to reading and my mornings, not more than four hours, to writing. The afternoons I spend chiefly in walking in the woods. I live out in Summit, in New Jersey, where I have the country around me. From my study windows I get a fine view of the mountains." Now you know why I envy Mr. Mabie.

IT IS NOT AS A LEADER of society that I am induced to mention the late Ward McAllister in this column, but as an author. His book, "Society as I Have Found It," while it did not have the enormous sale that he anticipated, had a larger one than often falls to the lot of better books. He expected to make at least \$50,000 out of it: I doubt that he made \$5,000. An interesting

incident of the sale of this book was the *édition de luxe*, limited to four hundred copies. Note the publishers' cleverness in this number. This was duly advertised as the "Four Hundred Edition," and it was an immediate success. The price was \$10, and every copy was sold. The edition was exhausted before it left the press. To have the book lying on one's drawing-room table was, as it were, a patent of nobility. The owner must belong to the "Four Hundred," for here was the proof. I happened to be standing at the cashier's desk at Cassell's when he was opening his morning mail just after the announcement of this edition, and the letters with \$10 enclosed for the book that poured into his lap were past belief. The names that accompanied them might have been sent by Mr. McAllister himself, they were so well-known in "the highest social circles."

TO THE WORLD at large Mr. McAllister was not known at all until after his famous remark about the Four Hundred; and now it seems that Mr. E. C. Stedman had anticipated him in setting that limit upon the fashionable world by some twenty-five years. Mr. Stedman coined the phrase in a satirical poem called "The Prince's Ball," relating to the Prince of Wales's visit to New York, and published by Rudd & Carleton in 1860. The poem is divided into three parts, one of which is called "The Council of the Four Hundred," and refers to the Committee consisting of just that number, which had the arrangements for the ball and supper in hand. Here are Mr. Stedman's lines:—

"For the honor and commerce of the city,  
'Twas plain to see there must be a committee!  
So men of means and might were chosen,  
Score by score and dozen by dozen,  
In all, four hundred names,  
With General Scott to lead them.  
So great their fortunes and their fames,  
That when the Aldermen came to read them,  
They blessed their luminaries stellar,  
And hid, abashed, in the City Hall cellar."

THE "ORIENTAL NIGHT" at the Aldine's Fifth Avenue home, last week, proved to be one of the most interesting entertainments the club has ever got up for the delight of its members and friends. The rooms were decorated with kakemonos and other products of Japanese art, with Chinese flags and uniforms, and with beautiful bits of bric-a-brac from other far-Eastern lands. Mr. Mabie presided with his customary grace. Tales of India were told in fluent and pointed prose by a Parsee lady, whose husband, Mr. Cavalier, followed with an amusing anecdote to show that so great are the perils of travel in Persia, that the stranger (metaphorically speaking) takes his ears in his hands whenever he quits the beaten tracks. Mr. John La Farge, fresh from late hours with Mr. Shugio, dwelt most interestingly on the art of Japan, which he knows intimately and loves with discrimination; the Rev. Theodore Williams talked with enthusiasm of the virtues of the Japanese man, maid and matron; Mr. Wong Chin Foo spoke eloquently of the war in the East, declaring that the great body of his countrymen at home would welcome the Mikado as their deliverer from the Tartar dynasty that has dominated his race for centuries. Mr. Thomas G. Allen, Jr., who has recently been "Across Asia on a Bicycle," told of an interview with Li Hung Chang; Mr. Theodore Wores, some of whose paintings of Japanese scenes adorned the walls, related an anecdote of a Japanese disciple of Herbert Spencer; Mr. Gilbert Parker wove a yarn of a South Sea island that brought Stevenson's "Ebb Tide" vividly to mind; and Mr. A. B. de Guerville, a *Herald* correspondent, told in charmingly accented English of what he had seen at Port Arthur during the war, and in Korea before the present unpleasantness began. Then there was an exhibition of skill by a group of Japanese jugglers arrayed in robes of rarest beauty; and then—the inevitable "collation." And the whole thing was so successful, that the members invited the ladies of their families to a repetition of certain of its features last Tuesday afternoon; and they all accepted, and enjoyed the treat.

ONE OF THE OLDEST members of the Century Club, and one of its most zealous habitués until three years since, was the late William H. Wisner, whose animated and amiable personality was well known to old New Yorkers. When Mr. Wisner built the house at 18 West 12th Street in which he died last week, in his eighty-ninth year, there was not a finished house standing in Fifth Avenue; and on the site of the First Presbyterian Church, at the corner of the Avenue nearest him, pigs and poultry still poked about an old farmyard.

## Sale of the Foote Collection of English Literature

ONE OF THE most interesting book-sales that have ever occurred in this country was made by Messrs. Bangs & Co. on Wednesday and Thursday of last week, Jan. 30-31. The treasures thus dispersed had been accumulating for many years, the owner, Mr. C. B. Foote, the well-known banker—whose book-plate we present herewith,—having been an assiduous collector, both at home and abroad.

"Doubtless you have thought of it already," Mr. E. C. Stedman wrote to us, early in the week, "but, at the risk of taking milk to Cowes, I venture to make a suggestion. There are only 275 'numbers' in the catalogue of the Foote sale. It therefore will be very easy for you to give a complete list of prices obtained for the books. Nothing could be of more interest, since there never was brought together (in New York, at least) so notable a small collection of purely literary English books—and the sale will make a standard of price, in many cases."

A gentleman to whom the collection was offered as a whole, a few weeks earlier, declined to take it at the price named to him—a price \$4000 lower than the sum which the volumes brought when disposed of separately at auction.



It is interesting to compare the prices brought by some of the more notable "lots" with the prices paid for them by Mr. Foote. For Herbert's "Temple," for which Messrs. Dodd, Mead & Co. paid \$1050, Mr. Foote had given \$250. For the manuscript fragment of "Pickwick" and a much larger part of the MS. of "Nicholas Nickleby," he gave \$500; the "Pickwick" sold for \$775. Mrs. Browning's "Battle of Marathon" cost him \$70 and fetched \$330. The corresponding figures for "The Vicar of Wakefield" are \$90 and \$340. Mr. Foote paid \$40 for Lamb's "Rosamund Gray" and got \$350 for it; for the Lambs' "Poetry for Children" (2 vols.), which went for \$420, he had given \$210. "Paradise Lost," selling for \$525, brought back \$460 more than had been paid for it. The two volumes of Wordsworth cost \$50 and returned \$200, the lucky buyer having left a bid of \$375 for them; another bibliophile had ordered their purchase at any price. All of these books are first editions. The sale as a whole brought in \$15,543.25—an average of \$56.52 for each of the 275 lots.

In order that we might print the catalogue almost in its entirety, we have adopted the following devices for abbreviation: Where place of publication is not mentioned, London is to be understood. Star after date indicates first edition. "Lev." stands for levant, and "mor." for morocco. Dashes have been used to avoid repetition of authors' names at beginning of paragraphs.

### FIRST DAY'S SALE, JANUARY 30.

ALFAYN, CHAS. The Battailes of Crescy and Poictiers. Small 8vo, mor. extra (a beautiful and chaste example of binding by P. Ruban of Paris). 2d ed., enlarged; very fine copy. 1633. \$22.50.

—Historie of Henrie the Seventh. Beautiful impression of the rare portrait by Marshall. 8vo, mor. extra, by P. Ruban. Rare, 1638.\* \$25.

ALLOT, ROBT. England's Parnassus; or, The Choyssest Flowers of our Moderne Poets, with their Poeticall Comparisons. Small 8vo, purple lev. mor. extra, gilt edges, by Francis Bedford. Imprinted for N. L. C. B. and T. H., 1600. The only early edition, and excessively rare. A very large (5 1/2 x 3 1/4 in.) and perfect copy, not a headline touched. \$210.

AYLET, R. Divine and Moral Speculations. 8vo, mor. extra, by P. Ruban. Fine impression of the portrait by Cross (laid down). 1654.\* \$18.

BARHAM, R. H. The Ingoldsby Legends; or, Mirth and Marvels. 3 vols. crown 8vo, with 2 portraits of the author and 17 humorous plates by George Cruikshank and John Leech. Very fine uncut copy, in red mor. top edges gilt, by Rivière. 1840-42-47.\* \$108.

BENLOWES, EDW. Theophila; or, Love's Sacrifice: a Divine Poem. Portrait of the author by Barlow, and 12 of the rare engravings belonging to the work. Folio, boards. Excessively rare. 1652.\* \$35.

BRAITHWAITE, R. Barnabé Itinerarium; or, Barnabees Journal, by Corymbosus. Frontispiece by William Marshall. 8vo, blue mor. by Ramage. By far the rarest of all of Braithwaite's numerous publications, as well as the most desirable. n. d. (1638).\* \$200.

—A Boulster Lecture. 8vo, mor. by W. Pratt. Fine large copy of this scarce book. Frontispiece engraved by Wm. Marshall. 1640.\* \$85.

—Drunken Barnaby's Journeys to the North of England. In Latin and English Verse. To which is added Bessy Bell. Frontispiece. 8vo, blue mor. by Stikeman. 2d ed. Rare. 1716. \$7.50.

BROME, ALEX. Songs and other Poems. Brilliant impression of the Portrait of the Author by Hertochs. Small 8vo, mor. extra, by Rivière. With the four unpagged leaves between pp. 32, 33, and the duplicate pages 127 to 142, not always found. 1601.\* \$50.

—The Poems of Horace. Small 8vo, old calf. Portrait of Alexander Brome by Loggan and the frontispiece bust of Horace engraved by John Dunstall. Back of portrait inscribed in the autograph of the poet: "The gift of Mr. Alexander Brome, who collected and published all and translated some of the Poems." Autograph of S. Rogers on title. 1666. \$27.50.

BRONTE. Poems, by Currer, Ellis and Acton Bell (the Brontë Sisters). 8vo, half mor. by Rivière. Inserted is the following autograph letter:

"Manchester, Sept.

Gentlemen:—I should be obliged by your sending me two cloth copies of Bell's Poems. As the work has received no further notice from any periodical I presume the demand for it has not greatly increased. I am gentlemen, Yr's truly, C. Brontë." 1846.\* \$35.

BROWNING, E. B. The Battle of Marathon, a Poem by Elizabeth Barrett Browning. 8vo, mor. extra, uncut, by Rivière. A perfect and large copy (8 x 5 1/4 in.) of this practically unobtainable volume, and believed to be the only copy in this country. The Athenæum of Nov. 7, 1891, in a three-column article, refers to the book as follows: "When an appeal was made to Mr. Browning as to the genuineness of the book, the poet expressed a doubt whether it might not be a fabrication, adding, 'I never have seen a copy.' Doubt, however, there is none, and Mr. Browning afterwards fully admitted its genuineness. Up to the present time it has remained scarcer by far than his own first book, 'Pauline,' of which eight copies are known to be extant. Of this first work of England's greatest poetess three copies are known to have been unearthed." One of these was sold in 1891 for 50l. 1820.\* \$330.

—An Essay on Mind, with Other Poems. Tall 12mo, full crushed lev. mor. uncut, by Matthews. Very rare. 1826.\* \$31.

—Prometheus Bound, translated from the Greek of Æschylus; and Miscellaneous Poems. Tall 12mo, original cloth, uncut. Mor. case. Very rare. Presentation copy from Ed. M. Barrett to W. Wordsworth, with the Autograph of the latter. In June, 1889, a similar copy, in cloth, uncut, sold at auction in London for 16l. 1833.\* \$75.

—The Seraphim, and Other Poems. Tall 12mo, full crushed lev. mor., uncut, by Bradstreet. Very rare. Presentation copy from the author with autograph inscription. 1838.\* \$30.

—Poems, by Elizabeth Barrett Browning. 2 vols. small 8vo, full crushed lev. mor., uncut, by Bradstreet. 1844.\* \$15.

—A Drama of Exile, and Other Poems. 2 vols. 8vo, cloth as issued. N. Y. 1845.\* \$3.

—The Runaway Slave at Pilgrim's Point. 8vo. original paper covers, as issued. Mor. case. Very rare. "This noble poem," wrote Mr. Browning, "given by its Author to the Boston Liberty Bell. The separate issue bears the imprint of Moxon and the date 1849." It was unknown to Mr. Browning until a year or two before he died. 1849.\* \$25.

—Poems. 2 vols. 8vo, mor., by Tout. 1850.\* \$12.

—Casa Guidi Windows. Small 8vo, mor. extra, gilt edges, by Pagnant. 1851.\* \$12.50.

BROWNING, E. B. AND ROBERT. Two Poems. 8vo, pp. 15, original paper covers, uncut. Mor. case. Rare. 1854.\* \$10.

- BROWNING, E. B. *Aurora Leigh*. 8vo, full crushed lev. mor., uncut, by Rivière. 1857.\* \$20.  
 —Poems before Congress. 8vo, full crushed lev. mor., uncut, by Matthews. 1860.\* \$8.  
 —Last Poems. Small 8vo, full crushed lev. mor., extra, uncut, by Joly. 1862.\* \$13.  
 —The Greek Christian Poets and the English Poets. Small 8vo, mor., uncut, by Tout. 1863.\* \$5.50.  
 —Letters of Elizabeth Barrett Browning, addressed to Richard H. Horne, Edited by S. R. Townshend Mayer. 2 vols. 8vo, cloth, uncut, 1877.\* \$2.25.  
 —The Earlier Poems of, 1826-33. 12mo, cloth, uncut. 1878. 75c.  
 —The Battle of Marathon. A Poem, with an Introduction by H. Buxton Forman. 8vo, cloth, uncut. 1891. \$4.50.  
 Reprint of First Edition of 1820. One of 54 copies printed for private distribution only, which he purchased in 1891 for 50¢.  
 BROWNING, ROBERT. *Pauline*. A Fragment of a Confession. 12mo, boards, uncut, with original paper label on back. Mor. case. A very tall (7½ x 5 in.) untrimmed copy of the poet's first publication. Inserted is a slip cut from a London periodical referring to this copy, as follows: "Another copy of the original edition of Browning's 'Pauline' has come to light in London, making the eighth now known. In all twenty copies got into circulation. Until the author's last departure for Italy only five were known, and two of these were in the British Museum, but the author found two copies in an old trunk, making seven, to which number the present copy adds one more. It is destined for a collector in New York." 1833.\* \$210.  
 —Paracelsus. Small 8vo, full crushed lev. mor., by Stikeman. Rare, 1835.\* \$15.  
 —Strafford. 8vo, full crushed lev. mor., uncut, by Matthews. Inserted is an autograph letter of the poet. Rare, 1837.\* \$40.  
 —Sordello. Small 8vo, full crushed lev. mor., uncut, by Matthews. Rare, 1840.\* \$12.  
 —Bells and Pomegranates. Large 8vo, mor., uncut, by Matthews. Very rare. Autograph letter inserted. The eight parts bound in one volume, with the original paper covers bound in. 1841-46.\* \$55.  
 —Poems. 2 vols. 8vo, cloth, as issued. 1849.\* \$4.  
 —Christmas-Eve and Easter-Day. 8vo, half mor., by Rivière. 1850.\* \$8.  
 —Men and Women. 2 vols. small 8vo, full crushed lev. mor., uncut, by Rivière. 1855.\* \$24.  
 —Selections from his Poetical Works. 8vo, cloth, as issued. 1889. 75c.  
 —Dramatis Personæ. Small 8vo, full crushed lev. mor. extra, uncut, by Rivière. 1864.\* \$17.  
 —Gold Hair, a Legend of Pornic. 12mo, 8 leaves, uncut, in wrapper. Mor. case. Rare. Originally printed in an American magazine and at about the same time in this pamphlet form for private distribution only; reprinted the same year in the volume of "Dramatis Personæ." 1864.\* \$15.  
 —Selections from the Works of Robert Browning. Square small 4to, cloth, as issued. 1865. 75c.  
 —The Ring and the Book. 4 vols. 8vo, half mor. 1868-69.\* \$8.  
 —Balaustion's Adventure. 8vo, mor., uncut, by Tout. Inserted is a portion of an autograph Letter from the poet, dated Florence, Nov. 12, '56, in which he says: "You will be glad to know that my wife's cough disappeared somehow or other in the course of our journey, and has not returned spite of the cold weather of last week. Ever yours sincerely, Robert Browning." 1871.\* \$25.  
 —Prince Hohenstiel-Schwangau. 8vo, mor., uncut, by Tout. 1871.\* \$6.  
 —Fifine at the Fair. 8vo, mor., by Tout. Inserted is an autograph Letter, dated March 22d, '72, signed, "yours obediently, Robert Browning." 1872.\* \$14.  
 —Red Cotton Night-Cap Country. 8vo, cloth, uncut. Scarce. 1873.\* \$7.  
 —The Inn Album. 8vo, mor., by Tout. 1875.\* \$5.  
 —Aristophanes's Apology, including a Transcript from Euripides. Small 8vo, mor., by Tout. 1875.\* \$6.  
 —Pacchiarotto. 8vo, mor., uncut, by Tout. The following lines in autograph inserted:—  
 "Query: Was ever a quainter  
 Crotchet than that of the painter  
 Giacomo Pacchiarotto,  
 Who took 'Reform' for his motto."  
 ROBERT BROWNING,  
 London, Dec. 31, 1876." 1876.\* \$21.  
 —The Agamemnon of Æschylus. 8vo, mor., by Bradstreet. 1877.\* \$7.  
 —La Saisiaz. 8vo, mor., uncut, by Tout. Inserted is an autograph Letter, written from Warwick Crescent. Apl. 30, '72, signed, "yours very faithfully, Robert Browning." 1878.\* \$15.  
 —Dramati: Idylls. 8vo, mor., by Tout. 1879.\* \$7.  
 —Dramatic Idylls. (Seco id serica.) 8vo, mor., uncut, by Tout. 1880.\* \$5.25.

- Jocoseria. 8vo., mor., by Tout. 1883.\* \$4.50.  
 —Ferihtah's Fancies. Small 8vo, mor., by Tout. The following lines in the poet's autograph inserted:—"Ferihtah's Fancies, blank verse. In 12 parts, interspersed with 11 lyrics with Prologue and Epilogue. In 140 pages—each page containing 15 lines. To appear in London at the end of October." 1884.\* \$12.50.  
 —Shakespearean Show-Book. Illustrated. Oblong 8vo, half cloth. Contains a sonnet specially written for this volume, not published elsewhere. Manchester, 1884. \$1.25.  
 —Parleyings with Certain People. Small 8vo, cloth, uncut. 1887.\* \$2.75.  
 —Asolando. 8vo, cloth, uncut. 1890.\* \$3.75.  
 BURNS, ROBERT. Poems, chiefly in the Scottish dialect. Fine portrait by Bengo. 4to. Very large copy, in the original half binding, and catalogued as uncut in London Auction Catalogue. Second edition, first printed in Edinburgh. Inserted is the original manuscript of Burns's "Elegy, intended for Miss Burnet" (18 lines). Edinburgh, 1787. \$135.  
 BURTON, ROBERT. The Anatomy of Melancholy. 8vo, mor., by Pratt. Fine copy of a very rare book. The last leaf of the book "Errata" has been repaired, but very many copies lack this leaf entirely. Inserted is a slip from a London bookseller's catalogue offering a copy for 35¢. Oxford, 1621.\* \$70.  
 BUTLER, SAMUEL. Hudibras, written in the Time of the late War. Part I., London, R. Marriott, 1663. Part II., J. Martyn, 1664. Part III., S. Miller, 1678, with License. Part III., S. Miller, 1678, without License. First Genuine Editions in 8vo. 4 vols. Also Part I., R. Marriott, 1663. First Genuine Edition in 12mo, two issues differently set up, both published to compete with the spurious editions. Also Part I., 12mo, 1663, a spurious edition, two issues with variations. Also Part II., 12mo, genuine edition, J. Martyn, 1664. Also Part II., 1663, 12mo, spurious edition. Together 10 vols. 8vo and 12mo, mor. extra, gilt edges, by Rivière. The 10 volumes comprise all the genuine and most of the spurious first editions (including variations) of the whole of Hudibras. This collection is probably the best ever offered for sale in one lot. \$200.  
 CAREW, THOS. Poems. Small 8vo, mor., by Lewis (title slightly mended). Very rare. 1640.\* \$17.  
 —The Poems and Masque of Thomas Carew, Gentleman of the Privy Chamber to King Charles I., and Cup Bearer to his Majesty. Portrait. Edited by Jos. Woodfall Ebsworth. 8vo, boards, uncut. One of 105 copies. 1893. \$4.  
 CARTWRIGHT, WM. Comedies, with other Poems. Brilliant impression of portrait by Lombard. 8vo, mor. extra, by P. Ruban. Fine large copy containing duplicate leaves with the suppressed passages, so often wanting, consisting of signatures U I, II and III. 1651.\* \$35.  
 CHAPMAN, GEO. The Iliads of Homer. At London, printed for Nathaniel Butler. Fine large copy of the first complete edition. Folio, mor., gilt edges, by Joly, of Paris. [c. 1612.\*] \$90.  
 —Homer's Odyssey, with fine impression of engraved title. Imp. printed at London, by Rich: Field, for Nathaniel Butler. Folio, mor., gilt edges, by Joly, of Paris. Very rare. [c. 1614.] \$90.  
 —and James Shirley. Tragedie of Chabot. Small 4to, mor. by Murton. J. R. Lowell's copy, with his autograph on title-page. 1639. \$30.  
 CHURCHYARD, THOS. The Firste Part of Churchyardes Chippes, containinge Twelve Severall Labours. 8vo, mor., by Bedford. Imp. printed at London in Flet Strete neare unto Sainet Dunstones Church, by Thomas Marshe. Cum privilegio. Very large and perfect copy of a very rare book. 1578. \$95.  
 CLEVELAND, JOHN. Poems, with Additions. 8vo, mor. 1651. \$12.50.  
 COKAIN, SIR ASTON. Small Poems. Portrait. Small 8vo, mor. by Pratt. Of extreme rarity. This copy has the title in its first state. The rare portrait, often wanting, is skillfully inlaid. The last copy sold at auction, containing the rare portrait, was in March, 1891, Mr. Quaritch being the purchaser at 36¢. 1658.\* \$140.  
 COLERIDGE, S. T. Poems on Various Subjects. Small 8vo, mor., by Rivière. Scarce. Contains several poems by Charles Lamb, and is therefore interesting to Lamb collectors, as well as to collectors of Coleridge. Autograph letter of Coleridge to his publisher, Mr. Cottle, inserted. 1796.\* \$22.50.  
 —Poems. Also Poems by Chas. Lamb and Chas. Lloyd. 8vo, mor. uncut, by Stikeman. Second edition, with ten new poems not in former edition, together with many poems by Charles Lamb, never before published. Bristol, 1797. \$12.  
 —Poems. 12mo, calf, by Bedford, uncut. 1st ed. of complete poems to date. 1803.\* \$11.  
 CORBET, RICH., Bishop of Norwich. Certain Elegant Poems. Small 8vo, calf. Rare. Exceedingly fine copy in contemporary binding, with the extra pages 55 to 85, which were printed later than 1647, and were added to some copies of the book. From the Heber and Halliwell-Phillipps libraries. 1647.\* \$60.  
 —Poetica Stromata; or, a Collection of Sundry Pieces in Poetry. 8vo, mor. 1st authorized ed. Title-page mended. A rare book, apparently printed abroad. n. p., 1648. \$10.  
 COTTON, CHAS. Poems on Several Occasions. 8vo, mor. extra, by Rivière. Never reprinted, 1689.\* \$20.

COWLEY, ABRAHAM. Poetical Blossoms. Portrait by R. Vaughan, and another inserted. Small 4to, blue mor., extra, by Walker. Rarest of all of Cowley's works as well as the first; written when thirteen years of age. The very rare portrait, 1633, is a very fine impression of the engraving by Robt. Vaughan; inserted is portrait of Cowley engraved for second ed., 1637. This large and fine copy was formerly in the collections of Thos. Park and Thos. Hill, the original Paul Pry. 1633.\* \$220.

—Navfragium Joculare, Comedia: Publice coram Academicis acta. 8vo, mor., by Lortic Frères. Impensis H. Seile, 1638.\* \$13.

COWPER, WM. Poems, 1782; The Task, 1785. 2 vols. 8vo, calf extra, gilt edges, by Rivière. Scarce. The "Task" has the half-title, "Poems, Vol. II.," usually wanting. A slip inserted in Vol. I. quotes a copy offered by a New York bookseller at \$125, with no mention of the half-title, "Poems, Vol. II.," probably wanting. 1782-1785. \$54.

—Poems. 8vo, 7 pp., calf extra, by Rivière. Very rare. J. Johnson, 1798.\* \$12.50.

—The History of John Gilpin. Frontispiece. Very scarce. Price three-pence. 8vo, 15 pp., mor., by Rivière. Printed for J. Fielding, n. d. (1783). \$37.50.

CRASHAW, RICH. Steps to the Temple. 12mo, original binding. Exceedingly tall copy of excessively rare book. 1646.\* \$55.

CRUIKSHANK, GEO. A Fireside-Book; or, a Christmas Spent at Old Court. Frontispiece. Small 8vo, mor., by Rivière. Original pen-and-ink sketch of the frontispiece, by Cruikshank, inserted. 1828. \$26.

DANIEL, GEO., of Canonbury. Catalogue of his Library, etc. Priced. Large 8vo, half mor. 1864. \$2.25.

—The Tragedy of Cleopatra. Engraved title. 4to, red mor., extra tooled, gilt on rough edges; a beautiful example of binding, by P. Ruban, of Paris. S. Waterson, 1599. \$55.

DAVENANT, WM. Gondibert: an Heroick Poem. 4to, mor., by P. Ruban, Paris. Slip case. Inserted is the following in the poet's autograph:—"Madam, When you have read this Poeme if you like it, give the Author thanks and be assured of the constant affection of yr. most humble servant." 1651. \$37.

DE FOE, DANIEL. Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner; Farther Adventures of Robinson Crusoe; Serious Reflections during the Life of Robinson Crusoe. With frontispiece, map of the world, and folding plate of Robinson Crusoe's Island. 3 vols. 8vo, red mor. extra, gilt edges, by F. Bedford. A tall clean copy of one of the most difficult books in the language to find complete, the Reflections being almost invariably wanting. Inserted is a slip from a London bookseller's catalogue, offering a copy at 75s. 1719-20.\* \$309.

DICKENS, CHAS. Autograph portions of the Original Manuscript of the "Pickwick Papers" (33 pp.), with an engraved portrait of the author, two holograph letters, signed, etc., and copy of Humorous Rhymes from him to Mr. Hicks, added. Full mor., by Matthews. The humorous lines are as follows:—

*Private and confidential.*

To Mr. Hicks:

Oh, Mr. Hick

I'm heartily sick

Of this sixteenth 'Pickwick,'

Which is just in the nick,

Opposite these lines is placed one of the original green covers of the "Sixteenth" weekly part, dated, 1837. \$775.

DONNE, JOHN. Poems, by J. D. Small 4to, full crushed levant mor. extra, by Ruban of Paris. Slip case. This copy has the two leaves "The Printer to the Understanders," often wanting. 1633.\* \$60.

—Poems by J. D., with Elegies on the Author's Death. Portrait by Wm. Marshall. 8vo, calf. Very clean and large. John Marriott, 1639. \$41.

—Poems by J. D., etc. Portrait by Wm. Marshall. 8vo, blue mor., gilt edges, by Ramage. J. Fletcher, 1654. \$10.

DRUMMOND, WM. Poems by that most Famous Wit, William Drummond of Hawthornden. Fine impression of rare portrait by R. Gaywood. 8vo, mor. extra, by Bedford. Large copy. Inserted title of second issue. 1656. \$135.

DRYDEN, JOHN. Lacrymæ Musarum. Collected by R. [Brome]. With poem by John Dryden, his first published writing. Frontispiece and a folio sheet containing an epitaph of Lord Hastings, by Philip Kinder. Small 8vo, mor. Of great rarity. This copy belonged to Lucie, Countess of Huntingdon, the mother of Lord Hastings in question, who has written an interesting MS. poem on the fly-leaf. It bears the book-plate of Lord Hastings. 1650.\* \$60.

DRYDEN, JOHN, HODGSON, JOHN. Sion and Parnassus; or, Epigrams on several texts of the Old and New Testament, to which are added a Poem on the Passion, etc. Small 8vo, mor. extra, by Rivière. Brilliant impression of rare portrait of author, by T. Cross. Contains second published writing of Dryden. 1650.\* \$32.50.

DRYDEN, JOHN. Astræa Redux, a Poem on the Happy Restoration and Return of His Sacred Majesty Charles the Second. Folio, half calf. Very rare. Herringman, 1660.\* \$40.

—The Rival Ladies. 4to, half mor., by Rivière. 1664.\* \$13.

—The Hind and the Panther. In Three Parts. 4to, mor., by Stikeman. Very fine copy. Printed for Jacob Tonson. 1687.\* \$50.

FANSHAW, RICH. Il Pastor Fido. The Faithful Shepherd, with

an addition of divers other Poems, written in Italian by Baptista Guarini, translated by Richard Fanshawe. Portrait of Guarini by Cross, and quaint frontispiece. 4to, old calf. Very large, in contemporary binding. 2d ed. Printed for Humphrey Moseley, 1648. \$7.50.

FIELDING, HENRY. Joseph Andrews. 2 vols. 12mo, calf, by De Coverly. 1742.\* \$28.

—Tom Jones. 6 vols. 12mo, calf, by De Coverly. 1749.\* \$42.

—Tom Jones, the Foundling, in His Married State. 12mo, calf, by De Coverly. 1750.\* \$4.

—Amelia. 4 vols. 12mo, calf, by De Coverly. 1752.\* \$24.

—The Journal of a Voyage to Lisbon. 12mo, old half calf, uncut. 1755.\* \$5.

FLETCHER, PHINEAS. The Purple Island, together with Piscatorie Ecloges, etc. Small 4to, red mor., gilt edges, by Stikeman. Rare. Cambridge, 1633.\* \$20.

FLETCHER, R. Martiail, his Epigrams, translated with Sundry Poems and Fancies, by R. Fletcher. 8vo, mor. extra. Beautiful binding, by P. Ruban, of Paris. Large copy of scarce book, with brilliant impression of portrait of Martiail by Robt. Vaughan. 1656.\* \$29.

FRAUNCE, ABRAHAM. The Lawier's Logike. 4to, calf, by Pratt. Black Letter. With book-plate of Cornelius Paine. It is believed that from this book Shakespeare acquired much of his legal knowledge. 1588.\* \$25.

GASCOIGNE, GEO. The Posies. Black letter. 8vo, full crushed lev. mor., by P. Ruban, of Paris. Exceedingly rare. 1st genuine edition; contains both states of the title. 1575.\* \$110.

—The Steele Glas, etc. Portrait. Small 4to, full crushed lev. mor., by P. Ruban. Contains only known portrait of Gascoigne. Among the commendatory verses is one by Sir Walter Raleigh, his earliest known verse. [1576.\*] \$160.

GAY, JOHN. Three Hours after Marriage. 8vo, calf extra, gilt top, uncut, by Rivière. In the advertisement signed by Gay is the following: "I must farther own the Assistance I have received in this Piece from two of my Friends." The friends were Pope and Dr. Arbuthnot. B. Lintot, 1717.\* \$20.

GOLDSMITH, O. Memoirs of a Protestant Condemned to the Gallies of France. 2 vols. 12mo, calf, gilt edges. Goldsmith's first known publication and very rare. 1758.\* \$28.

—The Citizen of the World; or, Letters from a Chinese Philosopher residing in London. 12mo, old calf. 1762.\* \$10.

—The Traveller; or, a Prospect of Society: a Poem. 4to, calf. Fine large copy. Very rare. The first work bearing Goldsmith's name on the title-page. J. Newbery, 1765.\* \$47.50.

—The Vicar of Wakefield. 2 vols. 12mo, full lev. mor., gilt edges, by Rivière. A perfect copy, excessively rare. Inserted is a slip from New York bookseller's catalogue offering a copy at \$375, while a slip from a London catalogue quotes one at 80s. Salisbury: Printed by B. Collins for F. Newbery, 1766. \$340.

—The Good Natur'd Man: a Comedy. Small 4to, calf extra, by F. Bedford. Scarce. W. Griffin, 1768.\* \$40.

—The Deserted Village: a Poem. Title vignette by Isaac Taylor. 4to, green mor., gilt edges, by F. Bedford. Last sale at auction, Nov. 18, '93, 17s. 10s. W. Griffin, 1770.\* \$100.

—She Stoops to Conquer; or, The Mistakes of a Night: a Comedy. Small 4to, green mor., by F. Bedford. Fine copy. F. Newbery, 1773.\* \$97.50.

—Essays by Mr. Goldsmith. Title vignette. 12mo, original calf. J. & F. Rivington, 1775.\* \$6.

GOMERSALL, ROBT. Poems, The Levite's Revenge, etc. Two engraved frontispieces by Cecil. 8vo, full crushed levant mor., inside tooled borders, gilt edges, by P. Ruban. Fine copy. John Marriott, 1633. \$22.50.

GRAY, THOS. An Elegy, wrote in a Country Church Yard. 4to, mor., inside tooled borders, gilt edges, by Rivière. One of the rarest books produced in the eighteenth century. Inserted is a slip from catalogue of prominent London bookseller offering a copy, gilt edges, at 68s. 10s. R. Dodsley, 1751.\* \$270.

—An Elegy, etc. 4to, half mor., by Stikeman. In this third ed., issued in the same year as the first and second, the redbreast stanza at close of poem was first inserted. 1751. \$17.50.

—Odes. Vignette title. 4to, calf extra, by Lewis. Two portraits of poet inserted. First book printed at the famous Strawberry-Hill Press. Priced in recent catalogue \$50. From the library of T. Farmer Bailly. Printed at Strawberry-Hill, for Dodsley, 1757.\* \$35.

HABINGTON, WM. Castara. Two parts. Small 4to, half mor. From Heber and Galsford collections, with book-plate of Thos. Galsford. A note on fly-leaf states that it is believed that Heber purchased this copy at Boswell's sale and that it formerly was in the possession of Mr. Malone, whose notes are in MS. Printed by Anne Griffin for Wm. Cooke, 1634.\* \$32.50.

—Castara. Brilliant impression of the frontispiece by W. Marshall. Small 12mo, blue mor. extra, by G. Smith. First complete ed. Very rare. T. Cotes, 1640. \$27.50.

HALL, JOHN. Poems. 8vo. With scarce portrait of the author, aged 19, by W. Marshall, inserted. Mor. extra, gilt edges, by Merton. Cambridge: Printed by Roger Daniel, 1646.\* \$17.

HALL, JOS., Bishop of Exeter. Virgideiarmum. Sixe Bookes. First

three Bookes of Toothlesse Satyrs, 1602; Three last Bookes of Byting Satyrs, 1599; Certaine worthy manuscript poems of great antiquitie reserved long in the studie of a Northfolke Gentleman. Printed by John Harison, 1597. 8vo, olive mor., gilt edges, by Lewis. Rare. Autograph of J. Mitford on fly-leaf. 1597-1602. \$35.

HERBERT, GEO. The Temple: Sacred Poems and Private Ejaculations. By Mr. George Herbert, late Oratour of the Universitie of Cambridge. 12mo. mor. Mor. case. Portrait by R. White inserted. Ruled throughout with red lines, old olive mor., gilt edges, sides covered with gold tooling. Seventeenth-century English binding. A title with the date of 1633 is inserted, but the original one bound with the volume is without date. It also contains notes in the autographs of its former owners, the Rev. J. Brand, Rd. Heber and George Daniel. The only other copy of this edition known is in the Henry Huth Library. These copies were struck off for presentation purposes. Has book-plates of J. Brand and John Delaware Lewis. This, the Daniel copy, has been lost sight of in England, and it has been claimed repeatedly that Mr. Huth's copy is unique. Cambridge: Thos. Buck and Roger Daniel, n.d.\* \$1050.

—Herbert's Remains; or, Sundry Pieces of that Sweet Singer of the Temple, Mr. George Herbert. 12mo, full crushed lev. mor., by Stikeman. An unusually tall copy. Rare. Contains the second title, "A Priest to the Temple," which is not found in all copies. Bound in with this copy is Jacula Prudentum, or Outlandish Proverbs, 1651. 1652.\* \$32 50.

—Outlandish Proverbs, selected by G. H., 1640; Jacula Prudentum, 1651. 2 vols. in 1. 8vo, blue mor., inside tooled dentelle borders, gilt edges, by P. Ruban, Paris. Peculiarly scarce; differs considerably from ed. of 1651 here bound up with it. 1640-51.\* \$40.

HERBERT, LORD WM. Occasional Verses. 8vo, full crushed lev. mor., by Stikeman. 1665.\* \$60.

HEKRIK, ROBT. Hesperides; or, The Works both Humane and Divine. Frontispiece, with brilliant impression of the portrait by Wm. Marshall, laid down. 8vo, full crushed lev. mor., gilt edges, by Stikeman. Very large copy, in fine condition, of great rarity. Inserted is a slip quoting a copy at \$275. John Williams, 1648.\* \$125.

HEYWOOD, JOHN. Woorkes. A dialogue conteyning the number of the effectuall Proverbs in the English tonge, compact in a matter concerninge two maner of Mariages, with One hundred of Epigrammes: and three hundred of Epigrammes upo three hundred Proverbs: and a fifth hundred of Epigrams. Whereunto are now newly added a sixte hundred of Epigrams by the sayde John Heywood. 1566. Black Letter. 4to, full crushed lev. mor. by P. Ruban. Slip case. Woodcut portrait on verso of sig. 21. \$60.

HOOKES, N. Amanda: a Sacrifice to an Unknown Goddess, etc. Small 8vo, maroon mor., double with blue mor., elegantly tooled, gilt on rough edges, by P. Ruban. Very tall, perfect copy. Slip case. Rare frontispiece (laid down) in the manner of Faithorne, and sometimes ascribed to him. 1653. \$80.

HOWARD, SIR ROBT. Poems, viz., A Panegyrick to the King; Songs and Sonnets; The Blind Lady, a Comedy; The Fourth Book of Virgil, etc. Small 8vo, mor. extra, by P. Ruban. Rare. An interesting commendatory verse by John Driden (5 pp.) is prefixed to this volume. Sir Robert was Dryden's brother-in-law. 1660.\* \$20.

JOHNSON, SAMUEL. Rasselas, the Prince of Abissinia. 2 vols. 8vo, red mor., gilt top, rough front edges, by Stikeman. Rare. Dodsley, 1759.\* \$40.

JONSON, BEN. Q. Horatius Flaccus. His Art of Poetry. With other Works of the Author never printed before. Good impression of the portrait by W. Marshall. 12mo, full crushed lev. mor., gilt edges, by Stikeman. Includes "Execration against Vulcan," "Masque of the Gypsies," etc. J. (kes for John Benson, 1640.\* \$18.

KEATS, JOHN. Poems. 8vo, original boards, uncut. Very rare, and especially so in boards, uncut. Mor. case. This copy was purchased by B. Quaritch at auction, in March, 1893, for 23*l.* 10*s.* 1817.\* \$140.

—Endymion. 8vo, original boards, uncut. Unusually fine large copy. Four lines of MS. in the autograph of the poet, as follows, inserted:—

"Conrad  
In one pernicious charge of the enemy,  
I for a moment whiles was prisoner to 'em  
And rifled, tuff! the horses' hoofs have ruined it."

Endorsed as follows:—"MSS. of John Keats presented to Mr. Bicknell by Joseph Severn. Rome, Dec. 2, 1862." Slip case. 1818.\* \$60.

—Lamia, Isabella, etc. 12mo, original boards, uncut. Mor. case. Very rare. Very large, clean uncut copy, in boards as issued. 1820.\* \$62 50.

—Three Essays. Ed. by H. Buxton Forman. Frontispiece. 4to, boards, uncut. One of 50 printed for private distribution. 1889. \$8.

#### SECOND DAY'S SALE, JANUARY 31

Kelmscott Press Publications Printed by William Morris

BLUNT, WILFRID SAWEN. The Love-Lyrics and Songs of Proteus, and other Poems. In black and red. Published at two guineas. Small 4to, vellum, uncut. 300 printed. 1892. \$11.

CAXTON, WM. The Recuyell of the Histories of Troye; after the first edition. Oct. 14, 1892. Black and red. 3 parts in 2 vols, large 4to, vellum, uncut. 300 printed. \$30.

CAXTON, WM. The History of Reynard the Foxe. Translated from the Dutch by Wm. Caxton. From the edition of 1481. Dec. 11, 1892. Black and red. Large 4to, vellum, uncut. 300 printed. \$18.

—The Golden Legend of Master William Caxton done anew. With 2 woodcuts designed by Sir E. Burne-Jones. Sept. 12, 1892. 3 vols., large 4to, vellum, uncut. 500 copies. \$31 50.

—The History of Godefrey of Boloigne. From Caxton's edition of 1481. Large 4to, vellum, uncut. Black and red. April 27, 1893. 300 printed. \$10.

CAVENDISH, GEO. The Life of Thomas Wolsey, Cardinal Archbishop of York. Reprinted from author's MS. 8vo. March 30, 1893. 250 printed. \$12.

MACKAIL, J. W. Biblia Ianozentium. 8vo, vellum, uncut. Nov. 6, 1892. 200 printed. \$11.

MORRIS, WM. The Story of the Glittering Plain; or, The Land of Living Men. April 4, 1891. Small 4to, vellum, uncut. 1st book from Kelmscott Press. 200 printed. \$30.

—Poems by the Way. Black and red. Small 4to, vellum, uncut. Sept. 24, 1891. 2nd book from Kelmscott Press. 300 printed. \$27 50.

—A Dream of John Ball; and, A King's Lesson. Black and red; woodcut designed by E. Burne-Jones. Small 4to, limp vellum, uncut. May 13, 1892. 300 copies. \$17.

—The Defence of Guenevere and Other Poems. Black and red; ornamental woodcut capitals. 4to, vellum, uncut. April 2, 1892. 300 printed. \$23.

—News from Nowhere; or, An Epoch of Rest: Being some Chapters from a Utopian Romance. Black and red; woodcut designed by C. M. Gere. 8vo, vellum, uncut. Nov. 22, 1892. 300 printed. \$21.

—The Order of Chivalry. From Caxton's ed. of 1484, with French Poem of the 13th Century trans. by W. Morris. Red and black; woodcut designed by E. Burne Jones. Small 4to, vellum, uncut. Feb. 24, 1893. 225 copies. \$26.

—Gothic Architecture. 16mo, boards, uncut. Printed at the Arts and Crafts Exhibition, 1893. 500 copies. 1893. \$10.

—The Utopia of Sir Thomas More, with Foreword by William Morris. Black and red, 8vo, vellum, uncut. August 4, 1893. 300 printed. \$17.

—The Tale of King Florus and the Fair Jehane. Trans. from the French by W. Morris. 16mo, boards, uncut. Dec. 16, 1893. 350 printed. \$7.

—The Story of the Glittering Plain; or, The Land of Living Men. 23 pictures by Walter Crane. Large 4to, Troy type, vellum, uncut. 1894. 250 printed. \$20.

—The Friendship of Amis and Amile: a French story of the 13th Century, Englished by W. Morris, March 13, 1894. 16mo, boards, uncut. 500 printed. \$14.

—The Tale of the Emperor Constans, and A Tale of Over-Sea. Trans. by W. Morris from the French of the 13th Century. 16mo, boards, uncut. 1894. 500 printed. \$11.

—The Wood Beyond the World. A new romance by W. Morris. Black and red; woodcut designed by E. Burne-Jones, and new borders and ornaments. 8vo, vellum, uncut. 1894. 350 printed. \$11.

ORBELIANI, SULKHAN. The Book of Wisdom and Lies: a book of traditional stories from Georgia in Asia. Translated by Oliver Wardrop. Black and red, 8vo, vellum, uncut. 1894.\* 250 printed. \$13.

RUSKIN, JOHN. The Nature of Gothic: a chapter from The Stones of Venice, with Preface by William Morris. Woodcut capitals, marginal catch-lines, etc. 8vo, vellum, uncut. 1892. 500 printed. \$10.

ROSSETTI, D. G. Ballads and Narrative Poems, and Sonnets and Lyrical Poems. Black and red. 8vo, vellum, uncut. 2 vols. 310 printed of each. 1893-94. \$24.

SHAKESPEARE'S Poems and Sonnets. Reprinted from the first edition. Black and red. 8vo, vellum, uncut. 500 printed, Jan. 17, 1893. \$21.

SWINBURNE, ALGERNON CHARLES. Atalanta in Calydon. Black and red. 4to, vellum, uncut. 1894. 250 printed. \$13.

TENNYSON, ALFRED. Maud: a Monodrama. Black and red. 8vo, vellum, uncut. August 11, 1893. 500 printed. \$14.

LAMB, CHAS. Original Letters of Sir John Falstaff. 12mo, full crushed lev. mor., by Stikeman. "James Chaffin, Esq., with Charles Lamb's respects," in autograph. 1796.\* \$52 50.

—A Tale of Rosamund Gray. Small 8vo, blue mor. panelled double of orange and blue mor., with delicately tooled corner ornaments, by P. Ruban. Very fine large uncut copy of exceedingly scarce volume. A cut-down copy was recently offered by a new York bookseller at \$150, and an uncut one just offered in London is priced at 60*l.* Slip case. 1798. \$350.

—AND CHAS. LLOYD. Blank Verse. 8vo, full lev. mor., uncut, by Stikeman. Especially rare in an uncut state. 1798.\* \$50.

—John Woodville: A Tragedy, to which are added Fragments of Burton. Small 8vo, mor., uncut, by Stikeman. Perfect copy, untrimmed edges. 1802.\* \$25.

—AND MARY. Tales from Shakespeare. With beautiful plates after designs by Mulready, engraved by Wm. Blake. 2 vols. 12mo, full crushed lev. mor., by Riviere. Very rare, and a very fine copy. 1807.\* \$100.

—Time's a Tell-Tale: A Comedy, by Henry Siddons, with an Epilogue by Chas. Lamb. 8vo, half calf, by Riviere. 1807.\* \$11.

LAMB, CHAS. Specimens of English Dramatic Poets, with notes. 8vo, half mor., uncut, by Stikeman. Seldom found uncut. 1808.\* \$35.

—AND MARY. Poetry for Children. Frontispiece. 2 vols. 12mo, original calf binding. Extremely rare. Inserted in Vol. I. is a note from A. W. Tuer, Publisher, London, dated June 18, 1891, as follows:—"These are the two volumes of Lamb's 'Poetry for Children' from which the fac-simile edition was copied." The following announcement appeared in *The Athenaeum* of June 16 of that year:—"A discovery of much literary interest has been made in a region that would have seemed unlikely enough to yield such a treasure. The long-lost 'Poetry for Children,' by Charles and Mary Lamb, published in two tiny volumes at Godwin's Juvenile Library in 1809, has, at last, been found in South Australia." Booksellers in offering the fac-simile edition of this work refer to this first edition as "unobtainable." 1809.\* \$420.

—AND MARY. Mrs. Leicester's School. 12mo, full crushed lev. mor., by Stikeman. Frontispiece. Extremely rare. 1809.\* \$80.

Same book; second edition; 12mo, half mor., rough, untrimmed edges, by Stikeman. 1809. \$6.

—Prince Dorus; or, Flattery Put Out of Countenance. A Poetical Version of an Ancient Tale. Illustrated with a series of elegant engravings. London: Printed for M. J. Godwin, at the Juvenile Library, No. 41 Skinner street; and to be had of all Booksellers and Toy-men in the United Kingdom, 1811.\* Square 8vo, stiff board cover, uncut. Mor. case. Excessively rare; clean and perfect. Plates are in fine condition. The title, on stiff board cover, is enclosed in a key border, and has the illustration on the back of the "Long-Nosed King and Aged Fairy." Only a few copies of this little volume are known. Its authenticity is established by a reference to it in Crabb Robinson's diary. \$240.

—Remorse, a Tragedy, by S. T. Coleridge, with Prologue by Charles Lamb. 8vo, half calf. 1813.\* \$8.

—The Works of. 2 vols. 8vo, original boards, uncut. 1818.\* \$13.

—Elia: Essays which have appeared under that Signature in *The London Magazine*, 1823. The Last Essays of Elia, being a Sequel to Essays Published under that name, 1833. 2 vols. 8vo, original boards, uncut. Lev. mor. case. Exceeding rare in uncut state? 1823-1833.\* \$155.

—Autograph manuscript (7 pages) of an article for Hone's Every-Day Book. 8vo, full crushed lev. mor., by Stikeman. 1827. Contains ten pages of the old Cook-book, with erasures, additions and remarks in his handwriting, with the pages containing the printed article taken from Hone's Every-Day Book for April 16, 1826. \$80.

—Elia: Essays which have appeared in *The London Magazine*. 2 vols. First and Second Series, 8vo, half russia. The second series was published five years before Lamb collected his "Last Essays of Elia," in 1833. Philadelphia, 1828. \$11.

—The Bijou: "Verses for an Album." 8vo, boards. 1828. \$2.50.

—Album Verses. 8vo, calf, by Warfield. 1830.\* \$6.

—Satan in Search of a Wife. Illustrated. Small 8vo, full crushed lev. mor., uncut, by Stikeman. Ornamental paper, covers bound in Scarce. 1831.\* \$25.

—The Wife, by Sheridan Knowles; The Epilogue, by Charles Lamb. 8vo, paper, uncut. 1833.\* \$3.25.

—And Mary. Poems, Letters and Remains, now first collected, with Reminiscences and Notes, by W. Carew Hazlitt. 1874. Large Paper. With portrait and numerous fac-similes and illustrations of their favorite haunts in London and the suburbs. Large 8vo, half mor., top edges gilt. Inserted is a letter from Charles Lamb to Hone, as follows:—"Damnable erratum (can't you notice it?) in the last line but two of the last Extract in No. 9 Garrick's plays. 'Blushing forth golden hair and glorious red,' a sunbright line, spoiled by 'Blush' for 'Blushing.' N. B.—The general Number was excellent. Also a few lines higher, 'Restrained Liberty attain'd is sweet' should have a full stop. 'Tis the end of the old man's speech; these little blemishes kill such delicate things: prose feeds on grosser punctualities. You have now three numbers in hand; one I sent you yesterday. Of course I send no more till Sunday week. P. S. omitted above, Dear Hone, C. L." There are, also, two letters from W. C. Hazlitt and three portraits of Lamb. \$60.

—And Mary. Poetry for Children. Frontispiece. 2 vols. 12mo, calf extra, by Zachnsdorf. Reprint of the first edition of 1809. No. 12 of 112 copies issued. This fac-simile was made from the copy of the first edition now in this collection. 1892. \$10.

—Specimens of the English Dramatic Poets who lived about the time of Shakespeare, including the Extracts from the Garrick Plays, now first edited anew by Israel Gollancz, M.A. With 18 portraits and 5 illustrations. 2 vols. 8vo, ornamental cloth, uncut. Of 150 copies of this extra illustrated large-paper edition this is No. 44. 1893. \$7.

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LOVELACE, RICH. Lucasta, Posthume Poems. 8vo., blue mor., by Riviere. Of equal rarity with the preceding volume. Contains the rare portrait by Hollar (inlaid), and also the plate by Faithorne prefixed to the Elegies, both of which are frequently wanting. Wm. Godbid, 1659.\* \$140.

LYDGATE, JOHN. Lyfe of Our Lady, etc. 4to. Black Letter. Woodcuts. Second edition. Elegantly bound in full crushed lev. mor. extra, by Lortic Fils. Colophon, as follows, Imprinted at London in the Fleete Strete by me Robert Redman dwellynge in Saynt Dunstones paryashe next ye church. In the yere of our lorde god MCCCCXXXI. The fyrste daye of the moneth of Nouembre. Early editions of Lydgate are exceedingly rare. The woodcut of the Annunciation on the recto of the title-page and the large one of the presentation in the Temple on the verso of title-page, and the full-page cut on the recto of the last leaf, add greatly to the interest of the volume. The printer's device occupies the whole of the verso of the last leaf. This work was first printed in folio by Caxton. In slip case. \$150.

MALORY, SIR THOS. History of the Renowned Prince Arthur. In three parts, separate title to each part, with the three frontispieces. Black Letter. 4to, mor., by Bedford. Large and perfect copy. The Bedford copy, which had frontispieces to the first and third parts only, sold for 35/. 1634. \$80.

MASSINGER, PHIL. Three New Playes, viz.: Bashful Lover; The Guardian; The Very Woman. Portrait. Small 8vo, maroon, mor., extra, by Riviere. Excessively rare; fine large copy. The portrait of Massinger by Cross is the only original portrait of this well-known dramatist, and from it all subsequent portraits have been copied. From Perkins collection. Humphrey Moseley. 1655.\* \$75.

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—Paradise Lost. 4to, mor. extra, by Alfred Matthews. First title. Extremely rare. Fine large copy, 7 1/2 x 5 1/2 inches. Contains Vertue's own copy of one of his engravings of Milton, with autograph note on back, as follows:—"This picture of Milton was painted in oyl and had been in the family till the death of Milton's third wife who kept it with great regard. She lived to a great age and died at Nantwich in Cheshire. This was bought by a Gent, who brought it to London and sold it to the Honbl. Arthur Onslow, Speaker, from whence I engraved it. G. V." On lower margin of print in same handwriting is the following: "This was done from the original print engraved by W. Faithorne." A copy of this first issue sold recently in London for 120/. Slip case. Peter Parker, 1667.\* \$525.

—Paradise Regained. 8vo, mor., by Stikeman. Has the leaf preceding title containing "Licensed July 2, 1670," as well as the leaf of "errata." Printed by J. M. for John Starkey, 1671.\* \$75.

—Poems upon Several Occasions. 8vo, mor., by Riviere. Unusually tall and clean. Second edition, with additions; the last published during his lifetime. Printed for Tho. Dring, 1673. \$31.

—Letters of State. 12mo, full crushed lev. mor., by Stikeman. Contains four Sonnets here published for the first time: Oliver Cromwell; To My Lord Fairfax; To Sir Henry Vane and to Mr. Cyriac Skinner, upon his Blindness. 1694.\* \$37.

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PHILLIPS, EDWD. Theatrum Poetarum, etc. Small 12mo, full crushed lev. mor., by Stikeman. Edward Phillips was a nephew of Milton, and it is believed that he was aided by Milton in revising some of the lives of the poets, notably that of Shakespeare. Inserted in pocket of slip case is this autograph letter from Lamb, addressed to Mrs. Dyer, Clifford's Inn, Fleet Street, bearing the postmark, "Edmonton Mg. Dec. 22, 1834," and referring to a copy of this work. "Dear Mrs. Dyer: I am very uneasy about a Book which I either have lost, or left at your house on Thursday. It was the Book I went out to fetch from Miss Buffans, while the Tripe was frying. It is called 'Phillips's Theatrum Poetarum,' but it is an English Book. I think I left it in the Parlour. It is Mr. Cary's book, and I would not lose it for the world. Pray, if you find it, book it at the Swan, Snow Hill, by an Edmonton Stage immediately, directed to Mr. Lamb, Church Street, Edmonton, or write to say you cannot find it. I am quite anxious about it. If it is lost, I shall never like Tripe again. With kindest love to Mr. Dyer and all, yours truly, Ch. Lamb." 1675.\* \$90.

Epistolae Obscurorum Virorum ad Dn. M. Ortuinum Gratium. Nova and accurata Editio. 12mo, old calf, enclosed in a lev. mor. pull-off case by Zachnsdorf. This copy of "the great Satire of Germany" formerly belonged to Pope and Swift. It bears on fly-leaves the following autograph inscriptions:—"Ex Libris Tho. Monson," "Nunc Alex."

Pope, "Nunc Jonath: Swift," "bought this at Dean Swift's auction. Ed: Lisle." Francofurti ad Mænum, 1643. \$29.

POPE, ALEX. The Dunciad Variorum, with the Prolegomena of Scriblerus. Frontispiece of the Ass. Small 4to, calf, gilt edges. This edition has the imprint of A. Dob, instead of A. Dod—probably a fictitious name. This imprint is scarce, and is supposed to have immediately followed the Dod 4to. Printed for A. Dob, 1729. \$8.

—The Dunciad. With Notes Variorum, and the Prolegomena of Scriblerus. 4to, old calf. "Ass" and "Owl" frontispieces. Printed for Lawton Gilliver, 1729. \$20.

—An Epistle (Of Taste) to the Right Hon. Richard, Earl of Burlington, 1731; Of the Use of Riches, 1732; An Epistle (The Knowledge and Character of Men), 1733; The Characters of Women, an Epistle to a Lady, 1735; an Epistle from Mr. Pope to Dr. Arbuthnot, 1734; 1st Satire of 2d Book of Horace, 1733; 2d Satire of 2d Book of Horace, 1734 (uncut); 1st Epistle of 1st Book of Horace, 1737; 6th Epistle of 1st Book of Horace, 1737; 1st Epistle of 2d Book of Horace, 1737; 2d Epistle of 2d Book of Horace, 1737; Dialogue something like Horace, T. Cooper, n. d. [1738]; One Thousand Seven Hundred and Thirty-eight, Dialogue II., 1738. All 1st eds. 1 vol. folio. \$22.50.

PRION, MATT., Montague, Chas., and Others. The Hind and the Panther Transversed, etc., 1687; The Revolt, 1687; Notes on Dryden's Poems, by M. Clifford, 1687; The Laurel, a Poem on the Poet-Laureate, by Gould, 1685. Small 4to, half mor., by Stikeman, 1685-87. \$9.

PRIOR, M. Poems. Frontispiece. 8vo, full crushed lev. mor. extra, by Ruban. 1st authorized edition. Has Prior's book-plate. In slip case. 1709. \$37.50.

RAMSAY, ALLAN. A Tale of Three Bonnets. Small 8vo, mor., by Stikeman. 1722. \$11.

—Jenny and Meggy. 12mo, half mor., by Stikeman. Lacks pp. 13 to 24. 1723. \$3.

—The Ever Green, a Collection of Scots Poems. 2 vols. 8vo, green mor. extra, gilt over marble, by Pagnant, of Paris. Inserted is autograph as follows:—"No. 179 Edinburgh—1724. Received from Brian Fairfax, Esq., Half-a-Crown, as the half price of Two Volumes of Scots Poems, to be printed with all possible speed, and to be delivered to — in sheets (on paying another Half-Crown with this Receipt). Allan Ramsay." Edinburgh: T. Ruddiman, 1724. \$60.

—The Gentle Shepherd. 8vo, mor., by Stikeman. Edinburgh, 1725. \$20.

RANDOLPH, THOS. Poems, with the Muses Looking-Glasse and Amyntas. Small 4to, calf. From library of Earl of Yarborough. Oxford, 1638. \$40.

RUMP, THE; or, A Collection of Songs and Ballads, made upon those who would be a Parliament and were but the Rump of an House of Commons, five times dissolved. 8vo, choice green mor., by Herring, elaborately tooled, with inner linings of leather, extra gilt, fine copy, from the Perkins Collection, with book-plate. Fine impression of the curious frontispiece. Of extraordinary rarity, and much more so than the Edition of 1662, particularly in such fine state. As is always the case, sig. G. is wanting. Mr. Perkins has written on fly-leaf of book 32 lines in reference to this copy. On comparing it with two other copies of same date, he finds this to be the only perfect one and believes it to be unique. 1660. \$70.

SANDERSON, CORDEN. The Defence of Guenevere, and other Poems, by William Morris. 12mo. In slip case. Elegantly bound by Mr. Corden Sanderson in smooth terra-cotta colored mor., the sides covered with figures of interlaced roses in gold; inside mor. borders, delicately tooled with sprays, gaufered gilt edges, with the binder's stamp, dated 1888. 1858. \$105.

SHENSTONE, W. Poems upon Various Occasions, written for the entertainment of the Author and printed for the amusement of a few Friends, prejudiced in his Favour. 8vo, mor., gilt edges. Privately printed and excessively rare, as subsequently the author bought up all the copies he could recall and destroyed them. Oxford, 1737. \$18.

SMOLLETT, TOBIAS. History of an Atom. 2 vols. 12mo, calf, by De Coverly. 1749. \$15.

—Peregrine Pickle. 4 vols. 12mo, calf, by De Coverly. 1751. \$30.

STANLEY, THOS. Poems. 8vo, mor., by Lewis. Privately printed; very rare; from the Jolley and Gaisford collections; Copies occur dated 1652, with imprint of Humphrey Moseley. Included is 2d edition of Aurora, Iamania and the Prince, etc., by T. Stanley. 1650. 1651. \$60.

STAPYLTON, SIR ROBT. Museums, on the Loves of Hero and Leander, with Annotations upon the original, by Sir Robert Stapylton, Knight, Gentleman of the Privie Chamber to the Prince. Engraved frontispiece by William Marshall, with the "Argument" opposite. 12mo, calf, gilt edges. Very scarce. Humphrey Moseley. 1647. \$37.50.

STERLINE, WM., EARLE OF. Recreations with the Muses. Large paper, very scarce portrait and title neatly inlaid, and top margin of one page restored, else a fine sound copy in rusia extra, gilt edges, folio. J. Fuller Russell's copy, at whose sale in 1885 it brought 39l. Copies on large paper excessively rare. The portrait by Marshall is considered his chef-d'œuvre; very few copies contain it. Printed by Tho. Harper, 1637. \$150.

STERNE, LAURENCE. A Sentimental Journey. 2 vols. small 8vo, mor., by Stikeman. 1768. \$16.

STEVENSON, MATT. Occasion's Off-Spring, or Poems upon Several Occasions. 12mo, calf extra, by Rivière. Very rare, lacks portrait by Gaywood, usually wanting; closely trimmed. Henry Twyford, 1654. \$10.

SUCKLING, SIR JOHN. Fragmenta Aurea. Tall copy; very brilliant impression of the portrait by Marshall. 8vo, mor., by Lewis. Printed for Humphrey Moseley, 1646. \$50.

SWIFT, JON. A Tale of a Tub. 8vo, mor., by Stikeman. Unusually large, almost uncut. Inserted is a copy of the Seal of the Dean of St. Patrick's Cathedral, Dublin, bearing autograph "Jonathan Swift, Dean." 1704. \$32.50.

—A Poem on the Ever-Lamented Loss of the Two Yew-Trees, in the Parish of Chilthorne, together with Mrs. Harris's Earnest Petition; and an Admirable Recipe. By the Author of the Tale of a Tub. 8vo, calf, by Zaehnsdorf. 1710. \$10.

—Gulliver's Travels into Several Remote Nations of the World. In Four Parts. 2 vols. 8vo, calf, by Rivière. Very large and clean, separate pagination to each part. Printed for Benj. Motte, 1726. \$85.

TENNYSON, ALFRED AND CHAS. Poems by Two Brothers. 8vo, full lev. mor., uncut, by Alfred Matthews. Large paper. Tennyson's first publication; very scarce, especially on large paper. A small paper copy offered recently by a New York bookseller was priced at \$135. Inserted is an autograph letter from Tennyson to Edward Moxon, his publisher. 1827. \$170.

TENNYSON, A. Timbuctoo: a Poem which obtained the Chancellor's Medal at the Cambridge Commencement M.DCCC.XXIX. 8vo, half mor., uncut. Cambridge, 1829. \$35.

—Poems, chiefly Lyrical. 12mo, mor. extra, uncut, by Matthews. (A beautiful specimen of Alfred Matthews's binding.) Of great rarity. Slip case. 1830. \$115.

—Poems. Small 8vo, full lev. mor., uncut, by Matthews. Very rare. 1833. \$95.

—Poems. 2 vols. Small 8vo, full lev. mor., uncut, by Matthews. Very scarce. Inserted in Vol. I. is a slip cut from catalogue of B. Quaritch quoting a copy at 50l. with statement that he paid 64l. for a copy in May, 1887. 1842. \$140.

—The Princess: A Medley. Small 8vo, mor., uncut, by Stikeman. 1847. \$22.50.

—In Memoriam. Small 8vo, full mor. extra, uncut. Slip case. This volume is bound in a very chaste manner by Alfred Matthews. 1850. \$80.

—Ode on the Death of the Duke of Wellington. 8vo, original paper covers, uncut. Slip case. 1852. \$6.

—Ode on the Death of the Duke of Wellington. 8vo, original paper covers, uncut. A new edition, with many notable changes. 1853. \$1.

—Maud, and Other Poems. Small 8vo, mor., uncut. 1855. \$20.

—Idylls of the King. Small 8vo, mor., uncut, by Stikeman. 1859. \$35.

—Poems, 1830-33. Square 8vo, mor., uncut, by Stikeman. Very rare. Original blue paper cover bound in. Privately printed, 1862. \$30.

—A Welcome. 2 leaves. Rare. Reprinted in Enoch Arden, 1864. 1863. \$15.

—Enoch Arden, etc. Small 8vo, mor., uncut, by Stikeman. Inserted is an autograph letter dated Farringford, I. W., Dec. 18, '60. Signed, "Yours ever truly, A. Tennyson." 1864. \$35.

—Idylls of the Hearth. 8vo, mor. extra, uncut, by P. Ruban, Paris. Slip case. Author's proof-sheets, with corrections in his handwriting. The title of the volume was apparently cancelled, and that of "Enoch Arden" substituted. The text varies materially in many places from that of the published volume and in "The Voyage," page 149, verses X. and XI. appear in "Enoch Arden" (somewhat altered) as verses XI. and X. respectively. The only sale of this rare volume recorded in "Book Prices Current" (which gives prices realized at auctions in London), is that of February 16th, 1889, when a copy sold for 25l. 10s., the purchasers being Pearson & Co., booksellers of London. 1864. \$225.

—Selections from the Works of. Square 12mo, cloth, as issued. 1865. 75c.

—The Holy Grail, and Other Poems. Small 8vo, mor., uncut, by Stikeman. 1870. \$12.

—Gareth and Lynette, etc. Small 8vo, mor., uncut, by Stikeman. Inserted is autograph letter, signed "Ever yours, A. Tennyson." 1872. \$25.

—Queen Mary. 8vo, mor., uncut, by Stikeman. Inserted is an autograph letter from Tennyson, declining a very liberal offer, as his own publisher wants something quite new for a fresh edition he is about to publish. 1875. \$35.

—Harold: A Drama. 8vo, mor., by Stikeman. Inserted is an autograph letter from Tennyson as follows:—"Nov. 18th, 1876. Dear Sir: The title of the new work is 'Harold, a drama.' The sheets shall be sent off as soon as possible. Yours truly, A. Tennyson." 1877. \$27.50.

—The Lover's Tale. 8vo, mor., by Stikeman. 1879. \$11.

—Ballads and Other Poems. Small 8vo, mor., by Stikeman. 1880. \$10.

—The Passing of Arthur. 12mo. Clean copy, in original wrapper. Only a few copies were printed for examination purposes. Slip case. 1884. \$25.

TENNYSON, A. The Cup and the Falcon. Small 8vo, original green cloth, untrimmed edges. Inserted is an Autograph Letter, as follows: "My Dear Sir, There is no chance of my staying over Monday—therefore instead of eating with you I will thank you and bid you farewell, Yours very truly, A. Tennyson." 1884.\* \$17.

—Becket. 8vo, original green cloth, untrimmed edges. 1884.\* \$4.

—Tiresias, and other Poems. 8vo, original green cloth, untrimmed edges. 1885.\* \$7.

—Locksley Hall Sixty Years After. 8vo, original green cloth, untrimmed edges. 1886.\* \$7.

—Demeter, and other Poems. 8vo, original green cloth, untrimmed edges. 1889.\* \$1.50.

—Pearl: An English Poem of the Fourteenth Century. Edited by Israel Gollancz. Illustrations. Large 8vo, boards, uncut. Prefatory lines by Alfred Tennyson. One of 50 copies on Japan paper. 1891.\* \$2.25.

—The Foresters. 8vo, cloth, uncut. 1892.\* \$5.

—The Death of Ceneone, &c. 8vo, cloth, uncut. Large paper. Contains poem, "The Bee and the Flower," not in the English Edition. New York, 1892. \$1.75.

—The Death of Ceneone, Akbar's Dream and other Poems. With five steel portraits of the author. Large 8vo, cloth, untrimmed edges. No. 48 of 500 large paper copies. 1892.\* \$7.

—Poems by Two Brothers. Large 8vo, boards, uncut. One of three hundred facsimile reprints of edition of 1827. Six leaves with facsimiles of original MS., bound in at end of vol. 1893. \$5.50.

TENNYSON, CHAS. Sonnets and Fugitive Pieces. Small 8vo, mor., uncut, by Stikeman. A rare volume. Cambridge, 1830.\* \$8.

TENNYSONIANA. Second Edition, revised and enlarged. Small 8vo, full lev. mor., uncut, by Matthews. A bibliography of Tennyson's writings, with list of reviews and criticisms; valuable to collectors. 1879. \$10.

WALLER, EDMUND. Poems, etc. 8vo, full lev. mor., by Stikeman. Large paper. 1st Authorized Ed. Three eds. were published in this year, of which this large paper one is rarest. 1645. \$150.

—and Godolphin, Sidney. The Passion of Dido for Æneas. 8vo, blue mor., by Stikeman. This translation is very rare. Humphrey Moseley, 1658.\* \$20.

—Poems, etc. Portrait. Small 8vo, calf. 5th ed., with additions. Very tall, in original binding. 1686. \$5.

—Poems to the Memory of that Incomparable Poet, Edmund Waller. By Several Hands. Small 4to, half mor., by Stikeman. Only ed. of very rare book. 1688.\* \$17.

—The Maid's Tragedy Altered. 8vo, mor. extra, by Ruban. Printed for Jacob Tonson, at the Judges Head in, Chancery Lane, near Fleet Street, 1690. Authorized Edition. Title mended, but otherwise large and very fine copy of very rare volume, published by the poet's friends after his death, in consequence of unauthorized and imperfect publication of a portion of its contents. \$30.

WALTON, IZAAK. The Compleat Angler. Small 8vo, mor. extra, by Lewis. 4th ed. From Hibbert Library. Large, clean copy, 3½ x 3½ in. 1668. \$140.

WALTON'S LIVES. Portraits. 8vo, full crushed lev. mor., by Stikeman. Fine copy. 1st collected ed. Autograph as follows:—"For Mrs. Oliv. Whitby, 12: Wa." Corrections and additions in the author's handwriting. 1670. \$65.

—The Universal Angler, etc. With all the title-pages and engravings of fish, etc. 4 vols. in one. Small thick 8vo, calf. This contains the 5th ed. of Walton, 1st of Cotton, 4th of Venables and 1st of Nobbes. A similar copy lacking Nobbes quoted recently in London at 12s. 12s. 1676-82. \$60.

—Life of Dr. Sanderson. 8vo, calf. 1678.\* \$5.

WEAVERS, THOS. Plantagenet's Tragical Story; or, The Death of King Edward IV. Brilliant impression of scarce portrait of author, by Marshall, beautifully inlaid, with verses underneath by Shirley. 8vo, calf, by Bedford. Very scarce. 1649.\* \$15.

WHITING, NATH. Le Hore Di Recreatione; or, The Pleasant Historye of Albino and Bellama to which is annexed in insonio insonodado, or the Vindication of Poesye, by N. W. M. A. 12mo. Beautiful engraved title by Cor. Van Dalen; dated 1637, together with letter press title same date. Very rare volume. London catalogue offers copy with engraved title, bearing 1637 date, but with 1638 on printed title (this copy bears date of 1637 on both titles) for 12s. 12s. Printed for Charles Greene, 1637. \$54.

WORDSWORTH, WM., AND COLERIDGE, S. T. Lyrical Ballads and other Poems. 2 vols 8vo, original half calf. With many additions and alterations in the "Rime of the Ancient Mariner," in handwriting of Coleridge. Autograph letter of Wordsworth inserted. 1798-1800.\* \$200.

WORDSWORTH, WM. The Waggoner. A Poem, to which are added Sonnets. 8vo, paper, uncut. Dedicated to Charles Lamb. 1819.\* \$5.50.

## The Fine Arts

### The Water-Color Society's Exhibition

NO BETTER DISPLAY of its kind has been made for years than the Society's present exhibition at the National Academy of Design. Very few of the 500 paintings shown fall seriously below the high average, and, with the etchings by the New York Etching Club in the corridor, they leave an impression of nearly uniform merit, very agreeable when compared with the ups and downs of former exhibitions. Among the best of the etchings are Mr. Frank Short's studies of old mills and farm sheds, a little heavy in the shadows, but showing a keen appreciation of the value of definite, well-drawn outlines. Mr. Alexander Schilling obtains a pleasing effect of tone in his etching after his picture of willows, in "A Hazy Spring Morning," in the north gallery; Mr. Joseph Lauber is successful in the same direction in his "Moose Bridge, World's Fair"; and Mr. Thomas B. Manley's "Birch Wood" reminds one of Storm van 's Gravesande, as it was probably intended to do. There are some artistically printed night scenes and other landscapes by Gustave O. Hefferman, some heads in the slashing style of Zorn, by Mr. Helleu, and notable work by Thomas J. Fogarty, F. Scott and C. F. W. Mielatz.

Turning to the water-colors, we find that the north gallery contains several very good snow scenes, Mr. Walter L. Palmer's "Vale of the Tawasentha," to which has been awarded the W. T. Evans prize of \$300, being among them. It is a view at twilight over a snowy valley, with an ice-bound stream wandering through it, and has all the delicate purity of tone with which we are familiar in the artist's more usual foreground studies. Mr. C. A. Platt's "Winfa," a reservoir with a campanile-like water-tower and a distant green landscape, is more remarkable for subject than execution. Emma E. Lampert's "Morning Fog" is a more happily chosen bit of riverside, with a boat-landing in the foreground and misty hills across the stream. Mr. Frederick B. Williams's "Landscape," a Turneresque composition in browns and greys, in which stone pines, a bridge and a distant lake produce an agreeable balance of dark and light, may be compared with Mr. H. W. Ranger's "Evening," less obviously but no less successfully composed, the dark masses of foliage, the brown cottage and the pool that reflects the sunset clouds being so placed that the eye passes naturally from one object of interest to another. Mr. F. Hopkinson Smith's "In From the Lagoon" and Mr. Childe Hassam's "Rain and Mist" will find admirers, as will, assuredly, Miss Clara T. McChesney's "Old Blind Fiddler," an exceedingly clever painting of expression. The east gallery contains some good figure pieces. Mr. Francis C. Jones's "What Shall the Song Be?" is something more than the usual pretty picture of a pretty girl at the piano. The movement of the small figure is easy and natural, and not too much has been made of the accessories. Mr. Charles C. Curran's circular "Study for a Decoration" has a well-drawn nude figure in a harmonious assemblage of pale tones. R. M. Shurtleff's "Winter," Samuel Colman's "Secluded Dell near Middletown, Island of Newport," Will S. Robinson's "Departure of Fishing Boats at Evening, Holland," and Walter L. Palmer's "Winter Evening," may be singled out from the numerous good landscapes in the room as deserving of particular attention. In the west gallery there is little of special interest but a number of Japanese paintings, most of which have been seen in New York before. Mrs. A. H. Wyant's "Duck Pond" is, however, a remarkable little drawing, freely handled, and containing more of value than many more ambitious works. Mr. George H. Smillie, Frederick W. Freer, L. E. Van Gorder, Thomas Moran and Charles S. Reinhart are also well represented. The south gallery, as usual, contains a number of important pictures. Mr. F. S. Church has one of his cultured wood-nymphs with fallow deer, in tones of pale green and russet. Albert Herter's "St. Alexis" is a pretty nude boy with a branch of flowering almond. Childe Hassam's "Evening Light on the Willows" is an uncommonly good bit of impressionism; Charles Mente's "Potato Harvest," an effective after-sunset scene with figures; and Mr. J. A. Fraser's large painting of "Passing Trains—A Cold Evening on Sixth Avenue" is successful in all but the effect of light aimed at, although the street filled with steam may strike out-of-town visitors as strange. "California Morning Glories," pale pink and white, make a very pleasing flower-piece by N. S. J. Smillie; Mr. Frank Russell Greene has a maid in white enjoying "The Ocean Breeze" from a sand hill; Mr. Arthur Parton's "A Meadow Bank" is notable for its excellent pale blue sky with flying grey clouds; and in "Low Tide on Isle aux Grues (?), Gulf of St. Lawrence" (the catalogue has "Isle aux Grues") there is

a capital rendering of a thunder-cloud passing out to sea. Another striking marine is Mr. George Wharton Edwards's "Channel Fisherman" rounding the end of a pier in boisterous weather. Mr. Horatio Walker has two charming sheep pictures, "Spring," with lambs under a hedge, and a "Spring Pastoral," with newly shorn sheep returning to the fold. Mr. H. W. Drake's "La Festa de Guadelupe," with many white-robed monks in procession; Mr. F. Dielman's "A Water-colorist"; Mr. A. R. Davies's "Hepatica," queerly drawn but an interesting color arrangement; I. A. Josephi's "New Jersey Market Garden"; and Carleton Wiggins's "A Holstein Cow," are in various ways creditable.

#### Federal Architecture Again

THE OUTLOOK FOR early action on the bill introduced by Mr. McKaig of Maryland, making effective the Tarsney law, which provides for the preparation of plans for federal buildings by competition, is not encouraging. The Committee on Public Buildings and Grounds can hardly be expected to reach the bill before the end of the session, unless it be called up out of order; but, as Chairman Bankhead is said to be opposed to the bill, this is not likely to occur. In the meantime the committee of architects which visited Washington in the interest of the measure continues its work undismayed by delay and obstruction, and will, we dare say, finally win the day, as is always the case when the people make known their will. Meanwhile, Mr. John M. Carrère, a member of this Committee, to whom Secretary Carlisle has offered the position of Supervising Architect, has declined the honor in a letter that deserves the widest reading. He has carefully investigated the office and finds that no man with an established reputation as an artist can afford to accept the place under conditions that make aught but failure impossible, and in his letter to Mr. Carlisle refusing the post, he draws a picture of the actual state of affairs that is well worth printing:—

"The present condition of this work is in such a disorganized state that it would take the best part of any man's time to reorganize the work itself, irrespective of the department. The accumulated waste of money is beyond belief. The department, in the main, seems to be well organized, though cumbersome. The personnel is efficient in a measure, but ill adapted to the class of work which the country expects of our Government, and absolutely deficient in artistic worth. The tenure of the office is controlled either by civil-service rules or by political influence, and with this state of affairs the office of Supervising Architect, legally, is merely that of clerk of the department appointed by the Secretary of the Treasury; and though his responsibility is supposed to cover all of the above work, his authority is absolutely dependent on the Secretary of the Treasury, and much of it is divided with heads of departments. Any man, no matter what his ability or his power for work and concentration, and no matter what conditions might be offered to him, even those of absolute responsibility with absolute authority, would have to devote himself either to managing the office, allowing the designing to be done by draftsmen, as at present, or to designing, allowing the office to be managed by heads of departments, as at present; and no man of ability with a reputation to lose as an artist would be presumptuous enough to accept the office, even if his duties were to be confined to designing, irrespective of any other work or responsibility, because it is absolutely beyond the grasp and the ability of any one man who has ever lived to imprint his personality upon this much work, and much less to design it and study it himself. The time must come, and I believe has come, when this work should be divided and intrusted to the best architects in this country, as suggested by the bill proposed by the architects and known as the 'McKaig bill,' leaving the administrative portion of the work only in the hands of the Government, where it belongs. My examination of the office and its possibilities convinces me that the underlying principle upon which it is based is radically wrong, and that it is beyond the power of any one man to make a success of it; the system, not the man, should be changed."

#### Art Notes

ONE of the most interesting special exhibitions of the season is that of Mr. Theodore Robinson's paintings and sketches of American and French scenery at the Macbeth gallery, 237 Fifth Avenue. Mr. Robinson is to some extent a follower of Monet, but he has been an intelligent pupil and knows how to apply what he has learned to new problems. In looking at his "Canal Bridge, New Jersey," his "Virginia Woods," deep in dead leaves,

his "Ship Yard, Cos Cob," "Low Tide" and "Union Square, Winter," we do not need to refer to the titles to be sure that we are in America. The atmosphere, the quality of the light, is different from that in the French series, "November," "Sketch at Bercy" and "From a Chamber Window." A few good figure pieces are interspersed, of which "Two in a Boat" and "Normandy Mother and Child" are the most attractive.

—One of the most interesting articles in the February *Magazine of Art* is on the collection of old masters belonging to Mr. Yerkes of Chicago. It is written by F. G. Stephens and presents six illustrations. "Some Scottish Bindings of the Last Century," by S. T. Prideaux, contains illustrations of seven fine bindings in a style developed from the French, but very original in effect. Scotch bindings, it appears, were not usually signed, but the names of a few sixteenth-century binders have been recovered from the accounts of the King's Treasurer. The subject is one that promises to repay investigation. The frontispiece is a rather mechanically executed etching of "Kilchurn Castle," by David Law, and there are two full-page wood-engravings and a study of an Arab head by Gérôme, printed separately from the text.

—A collection of engraved gems, mostly late Roman, mediæval and modern, with small mosaics, miniatures, enamels and majolica, including some curious and valuable pieces, was on exhibition at the Durand-Ruel galleries from Feb. 4 to 7, prior to auction on Feb. 7 and 8. The proceeds of the sale are to be given by the owner, who desires to remain unknown, to the New York Association for Improving the Condition of the Poor, the Children's Aid Society, the Charity Organization Society, the City Mission and Tract Society and the State Charities Aid Association.

—Mr. Frederick Keppel, who has introduced many clever etchers to the American public, has at present at his galleries a remarkable exhibition of etchings and drawings by a young Scotch artist, D. Y. Cameron, whose favorite subjects seem to be architectural. He has interesting plates of the Gothic portal of Rowallan Castle, flanked by pepperbox turrets, of Tintoretto's house at Venice, Zaandam windmills, and doorways in Verona cathedral. But he does well, also, in landscape, whether of city or country, as appears in his distant view of Dundee from across the harbor, and his dry-point "Landscape with Trees." A charming pencil-drawing of "A Woman's Head" and two or three etched heads show him a clever portraitist.

—Mr. William C. Brownell lectures this morning at eleven on "Rodin and his Sculpture" in the hall of the Metropolitan Museum of Art. This is one of the Columbia College lectures, given in cooperation with the Museum.

—Mr. E. A. Abbey's paintings for the Boston Public Library, together with other of his paintings, will soon be exhibited here at the American Art Galleries. Mr. Abbey is now in New York.

—The competition for the Hahnemann monument, to be erected at Washington, D. C., resulted in a number of models, which were placed on exhibition at the gallery of the American Fine Arts Society. The works were, as usual, sent in anonymously, but it was easy to distinguish the styles of some well-known sculptors. About half of the exhibitors favor the exedra form for the monument, with reliefs and statues. Of the designs of this character, No. 17 has a statue of Hahnemann on a tall pedestal in the center, with a winged genius laying a wreath on the base of the pedestal, and at each end of the exedra a seated figure, respectively representing Medicine and Charity. The presence of these figures in full relief on the level of the spectator (if the seat is to be used) is hardly judicious, but the composition is an interesting one. Another similar group has a standing figure of the physician in a loose morning-gown in the centre, and nude male figures, inscribed "Mens" and "Lux," at each side. In a third the central group is a seated figure of Hahnemann, with an angel with outspread wings behind, while space is reserved for two reliefs; and a fourth has a seated statue on a plinth projecting from a semi-circular niche in a massive structure in the centre, with reliefs in each arm of the exedra. The most attractive single figure shows the physician as a young man, standing, retort in hand. There are, also, two promising designs for a central pillar, with statue and flanking groups in bronze.

—The German Emperor has presented to the library of the Reichstag a series of drawings from his own hand, representing vessels of the American, French and Japanese navies. Each sheet contains a representation of one of the vessels, and underneath, in red pencil, in the Emperor's handwriting:—"For the library of the Reichstag." The signature "W. I. R." follows, with a date.

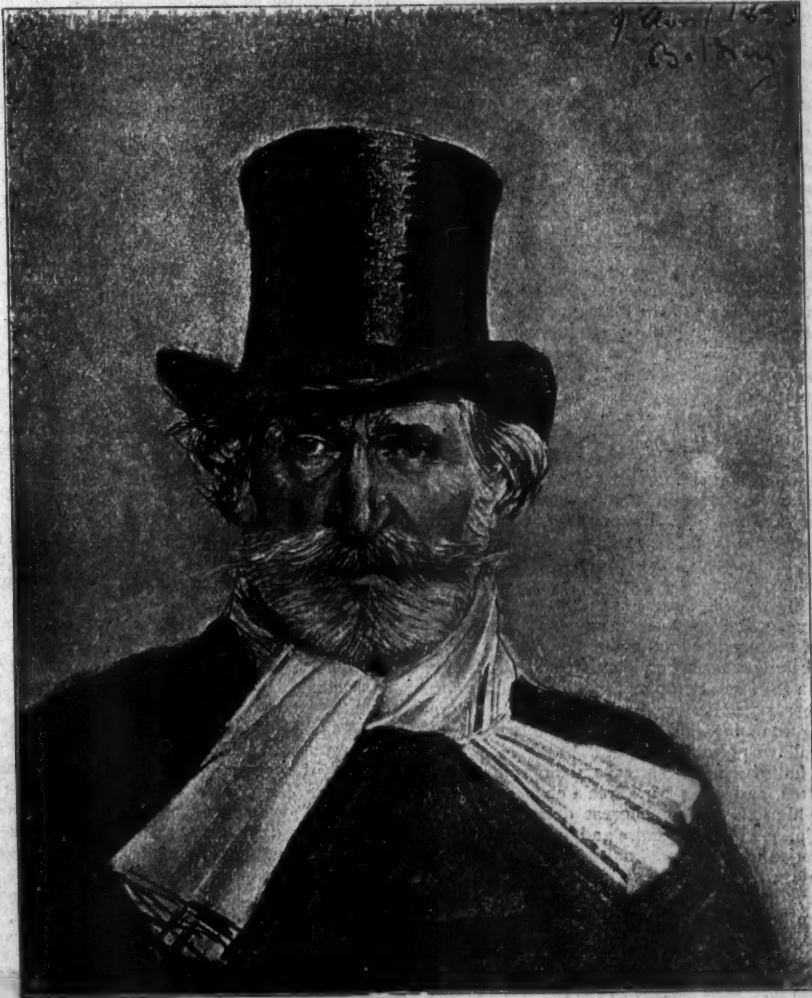
## Music

### Verdi's "Falstaff"

THE PRODUCTION of Verdi's latest opera, "Falstaff," at the Metropolitan Opera House on Monday evening, was generally accepted as the musical event of the season, and with good reason. The work proved to be admirable, and it achieved a great success with the audience. The book is by Verdi's old friend and fellow-laborer, Arrigo Boito. It is a condensation of Shakespeare's "Merry Wives of Windsor," with the introduction of a few lines from "Henry IV," to expose still further the character of the fat knight. The opera discards all the minor personages—Shallow, Slender, Evans and their kind,—and confines the action wholly to the unlucky intrigues of Falstaff and the unfortunate wooing of Dr. Caius. The latter episode is retained for the sake of Fenton, who is the tenor of the opera. The book is in three acts. The first shows the events leading up to the visit of Falstaff to Ford's house; the second shows the visit and the discharge of the buck-basket and its contents into the Thames; and the third is occupied with the Windsor Forest episode and the masque of the fairies. The action moves with fine briskness, and in the second act the comedy is uproariously funny. Boito has introduced here a new incident. Fenton and Anne—who is called Nanetta and is Ford's daughter—are concealed behind a screen. Ford and his friends believe that Falstaff is there. So we have a fine concerted piece, sung by the two young lovers, Ford and his friends and Falstaff in the basket, guarded by Mistress Page and Dame Quickly.

Verdi's music is composed in the most recent style. There are no set arias or duets. The forms of dramatic dialogue alone are followed, and a large part of the text is set to that kind of melodious recitative, which, in the modern Italian and French operas, has taken the place of the *recitativo secco* of the earlier works. But there are many beautiful lyric passages in the score for Mistress Page, Dame Quickly, Fenton and Nanetta. The gems of the opera are Falstaff's speech on honor, his delicious "Quand ero pagio," the unaccompanied quartet for women, the splendid declamation of Ford, "Is this a dream?" the admirable finale of the second act, the lovely solos for Fenton and Nanetta at the beginning of the third act, the minuet for the entrance of the mock bridal party and the finale of the opera. The music shows the results of a close study of the two greatest masters of dramatic music, Mozart and Wagner; and a successful effort is made to combine the styles of "Le Nozze di Figaro"

and "Die Meistersinger." The orchestration is full of significance, and the music allotted to the various parts finely characteristic. The ingenuity and scholarship shown in the score are most notable; but the salient trait of the opera is its splendid, buoyant, youthful freshness. It is little short of miraculous as coming from the brain of a man of 80. The performance at the Metropolitan was excellent. Maurel as Falstaff achieved a triumph of art in make-up, action, facial expression and employment of the voice. Mme. Eames's Mistress Ford, Signor Campanari's Ford and Mme. Scalchi's Dame Quickly were the other notable impersonations. The remaining parts were well, if not strikingly, performed, and the orchestra played with spirit and flexibility. Signor Mancinelli conducted the work with enthusiasm and understanding.



GIUSEPPE VERDI

is resolved at a family council to send his wife after him at once, and to maintain the fiction that she has been with him all the time and has shared his captivity. To carry out this plan, a good deal of prevarication is necessary, the result of which is confusion worse confounded. Meanwhile the husband is innocent of all offence, his supposed companion being a young woman who chanced to buy a circular ticket which he had obtained for his wife and afterwards returned to the agents. His family, however, refuse to give credit to his explanation, and everything is at sixes and sevens until the fair origin of all the trouble turns up at the critical moment to straighten out the tangle. Towards the end the fun is a little labored, and some of it is not too refined; but the first act is capital, and throughout the piece there is plenty of brisk and amusing action, and much bright dialogue. The performance, too, as might be expected, is full of life and vivacity. Miss Ada Rehan, as the jealous and suspicious young wife, is quite in her element and interprets the varying moods of suspicion, apprehen-

## The Drama

### "The Orient Express" at Daly's

NOTHING IN THE WAY OF elaborate comment is needed to do justice to the new bill at Daly's, which includes "The Orient Express," Mr. Burnand's English version of the German farce "Die Orientreise," and a revival of the condensed version of "The Critic," already familiar to audiences at this theatre. The former piece deals with the amusing but rather extravagant domestic complications caused by a dispatch announcing the capture of a young Englishman, Robert Featherstone, and his wife, by Turkish brigands. As a matter of fact, the real Mrs. Featherstone is living quietly at home with her father and mother, and all three, not unnaturally, jump at the conclusion that the husband and son-in-law has been making improper use of his freedom. To avoid scandal, it

sion and indignation with comic and piquant effect. Mr. Lewis and Mrs. Gilbert find most congenial characters in the father and mother-in-law, and Mr. Worthing enacts the wrongfully suspected husband humorously and feely. Subordinate parts are well played by William F. Owen, George Clarke, Maxine Elliot, Percy Haswell and others, and the general representation is thoroughly satisfactory. The chief novelty in the performance of "The Critic" was the Puff of Mr. Dixie, whose work was intelligent and graceful, but scarcely remarkable. Miss Rehan, as Tilburina, and Mr. Lewis, as Whiskerandos, renewed earlier successes, while Mrs. Gilbert, as the Confidante, gave a dance which was applauded rapturously.

#### Mr. and Mrs. Beerbohm Tree

THE OPINION of Mr. Beerbohm Tree's capacities, expressed with some reservations in this journal a week ago, is confirmed by his performance in "A Bunch of Violets," the new name which Sidney Grundy has selected for his old play "Mammon," an adaptation of the "Montjoye" of Octave Feuillet, which was translated for the American stage a good many years ago by Mr. Cazauran and presented in the Union Square Theatre under the title of "A Man of Success." Mr. Grundy's piece differs in many and essential respects from the French original, and is far inferior to it in characterization and construction, although its equal in wit and literary finish. As drama it would require very little attention, did it not provide two parts exceedingly well suited to the abilities of Mr. and Mrs. Tree. The former appears as Sir Philip Marchant, a fashionable swindler of the Jim the Penman order, who has won his way into good society owing to his reputation for wealth and benevolence. In reality he is on the brink of ruin, but hopes to retrieve his fortunes by the sale of a salted diamond-mine to a millionaire Yorkshireman, Mr. Murgatroyd. With characteristic canniness the latter holds off, and, to win him over, Sir Philip asks him to spend a week at his house and to bring his wife with him. The invitation is accepted, and in Mrs. Murgatroyd Sir Philip recognizes the woman whom he had married and abandoned many years ago. This discovery is effected in what is, theatrically speaking, a very striking manner, and from that point on, although the circumstances are extremely improbable, the interest is well maintained. Conscious of the power which she possesses over Sir Philip through his second wife and his beloved daughter, the woman exerts it to the uttermost, exacting large sums of money from him, heaping humiliations upon the supposed Lady Marchant, until, finally, when the latter, outraged beyond endurance, orders her to leave the house, she calmly reveals her identity, and drives her rival from the field. In the last act, upon Sir Philip refusing to join his fortunes with hers, she tells her husband enough to prevent him from buying the mine, and Sir Philip, finding ruin and disgrace imminent, swallows poison and dies.

It is a sordid story, full of inconsistencies and improbabilities, but it is brilliantly written, and gives Mr. Tree a chance of which he is not slow to avail himself. The one great defect in his impersonation of Sir Philip, as in his Gringoire and his Demetrius, is the lack of that suggestion of real emotional power and earnestness which alone can thrill and convince the spectator. His simulation of the mere externals—the peculiarities of speech, dress and manners of a particular type—is wonderfully exact; it is when the actual man should reveal himself in some sudden outbreak of passion or feeling that he fails. Like other admirable actors, who have fallen just short of the point of true greatness, he is more successful in indicating the play of hidden thought and suppressed emotion by means of slight disturbances upon the surface of an assumed calm, than in portraying the passion itself. Nothing could be much better than his assumption of the manner of the successful business man, with all the supplemental by-play, and the adroit suggestion of humbug in the unctuous gravity with which he speaks of his religious pretensions. Exceedingly clever, too, and genuinely humorous, is his delivery of the delightful speech to the deputation of the "Sons of Labor"—about as effective a bit of satire as is to be found in contemporary comedy. In the strong scene with his first wife, his passion lacks sincerity, and his anger, authority; and the note of true feeling is wanting, also, in the scene with his second wife and his daughter. But his delineation of the more ignoble emotions, of suspicion, alarm, vindictiveness, confounded craft and apprehension growing steadily into utter desperation, is wholly admirable in truthfulness of detail and in progressive and culminating effect. His temporary rally in the last act is exaggerated and unnatural, but is in effective contrast with his subsequent collapse, and his closing scene is a fine bit of

realistic work. The great hit in this representation, however, is made by Mrs. Tree, whose performance of the shameless and unscrupulous Mrs. Murgatroyd converts the conventional stage adventuress into a striking and original individuality. Part of this achievement may be due, perhaps, to the personality of the actress, but much of it plainly is the result of art and imagination. The actress conveys, moreover, just that impression of genuine force and intellect which is so essential to illusion. A more vivid sketch of a clever, passionate, frivolous and yet cruel and determined woman could not reasonably be asked for, and the contradictory traits are blended together and harmonized with most uncommon skill. The purring and patronizing insolence of her behavior to her hostess, the mingled defiance and cajolery in her treatment of Sir Philip, the occasional dash of vulgarity discernable through the gloss of an artificial polish, and a certain feline suppleness and swiftness, are the conspicuous features of a study that is both truthful and brilliant. Mrs. Tree's future impersonations will be awaited with interest, but the probability is that both she and her husband are at their best in characters seasoned with a strong spice of iniquity.

#### London Letter

THE PROPOSED MONUMENT to Stevenson, of which I made mention a week or so ago, is not, as yet, decided upon. There are a number of tastes to be consulted, and decision travels slowly. Meanwhile a memorial evening has been arranged in Edinburgh for Feb. 5, at which extracts from Stevenson's work will be read, and tributes of oratory follow. The chair is to be taken by the Rev. John Watson ("Ian Maclaren"), who has certainly risen with unusual rapidity into popular prominence. I understand, moreover, that the forthcoming number of Mr. Henley's *New Review* will contain a second appreciation of Stevenson, this time from the pen of a Continental critic. There is also to be an article on Christina Rossetti, by Mrs. Meynell.

The family of the Archbishop of Canterbury continues to give evidence of its literary tastes, and this week Messrs. A. C. and L. F. Benson are joined in the ranks of authorship by their sister, Miss Margaret Benson. The book by this lady, which Messrs. Methuen & Co. are just about to publish, is a simple little study of domestic pets, under the title of "Subject to Vanity." There are a number of illustrations from wash-drawings by the author, and the whole makes quite a dainty volume. In the course of the next three weeks Mr. Arthur Benson will put forth a fresh collection of poems, very few of which, I believe, have appeared in the periodicals. His former volume, issued some eighteen months ago, achieved considerable success. In a few weeks we are to taste the quality of Mr. Hall Caine's poetry. His younger brother, Mr. Ralph Hall Caine (who will be familiar to American readers by his pleasant anthology, "Love Songs of English Poets," published by the Appletons) is about to start a new monthly illustrated magazine, *The London Home Monthly*, and the author of "The Manxman" will contribute to the first number. It seems that he has discovered an old Manx ballad, for which he entertains much enthusiasm, and has translated it into English verse. This will appear in the first number of his brother's paper. It is not, as yet, possible to learn much about the new magazine, except that it is to be conducted on popular lines, something, it is said, after the fashion of *The Strand*. If it is permissible to gossip upon slippery ground, one may, perhaps, add that there is said to be a wealth of capital behind it, in which case Mr. Ralph Caine, who is an experienced journalist, may be expected to send it spinning down the ringing grooves of success.

Miss Ethel Harraden, the sister of the author of "Ships that Pass in the Night," had but a sorry reception for her light opera, "The Taboo," which was produced at the Trafalgar on Saturday. As in the case of "Guy Domville," an unmannerly gallery insisted upon the appearance of author and composer before the curtain, and then hooted them from the stage. This sort of thing is abominable. Mr. Labouchère has been writing out his mind upon the subject in *Truth*, and Mr. Jerome, who was well known eight years or so ago as an inveterate first-nighter, sighs in *To-Day* over the change in the spirit of the gods. Probably Mr. Labouchère is right: the only remedy is for the managers to turn out the lights and let the audience leave the house as best it may! As for "The Taboo," it not only failed to command success, it did not deserve it. It was said in excuse that Mr. Edward Solomon had promised to furnish up the music; but when the time came he was ill, and on Tuesday succumbed to typhoid fever. In him the stage has lost a spirit of much merriment and ingenious resource. His

name had not been so conspicuous upon play-bills lately as it was ten years ago, but he produced much melody that added to the gaiety of the Strand. In orchestral effects he was particularly happy, and, upon occasion, showed far more humor than his librettist. Indeed, the one thing he always lacked was a competent "book"; had he found a sympathetic collaborator, he would have left a more brilliant reputation.

"Little Eyolf" is to be produced upon the London stage in some six weeks' time, but at present it has not been decided which of the theatres shall be chosen. The performances will be in the afternoon again. Why do we so seldom get Ibsen in the evening? As usual, the arrangements are in the hands of Miss Elizabeth Robins; but she has decided not to play Rita Allmers herself. That part is to be entrusted to Miss Janet Achurch, the first English Nora, and Miss Robins will probably play Asta, the sister. I have not heard whether it is intended to produce any other piece with "Little Eyolf," but, if not, the afternoon's entertainment will be a short one. Miss Robins is very busy, at the moment of writing, collecting an efficient cast. Of this I shall have more to say later.

The scheme for the purchase of Carlyle's house in Chelsea is apparently not progressing with that rapidity which its promoters could desire. So far about 90% has been subscribed, which represents no more than half the cost of the freehold. In addition to this, of course, there would be supplementary expenses for repairing and fitting the place up as a museum; and, taking one consideration with another, it seems unlikely that the plans will be matured just yet. Indeed, a good many people who are sincerely interested in letters have no taste for the business. It seems to many that, at a time when money is "tight," it is undesirable that several thousand pounds should be spent in protecting a building which never had for Carlyle the charm of home, and of whose inconveniences he was forever complaining. If a memorial of Carlyle is sought, they say, it might be found in more satisfactory quarters, and really there is a great deal of reason in the argument. No one who has visited the dingy little house can desire its preservation for its own sake, and, as far as Carlyle is concerned, there is no room for sentiment. For certainly he entertained no sentiment for the place himself.

The Judge O'Connor Morris, who is well known upon both sides of the Atlantic for his readable monograph on Napoleon, has just finished a volume of reminiscences to be published shortly by Mr. George Allen. The Judge has varied fields to cover. He will deal with the Tractarian movement at Oxford, and in Irish politics he can tell of every movement for many years. As his pen is essentially anecdotal the book ought to be entertaining. Messrs. Osgood, McIlvaine & Co. are in future to be the publishers of Mr. Lewis Morris's works. There are to be new editions of the collected volume, and of the illustrated "Epic of Hades" at once; the other works will follow in due rotation. It is said that "The Epic of Hades" is in its thirty-ninth thousand, and that 28,000 copies of "Songs of Two Worlds" have been purchased by the public. Mr. Walter Besant's new novel, "Beyond the Dreams of Avarice," is to appear on Monday in single-volume form. It is stated that Mudie's and Smith's libraries have given unusually large initial orders, and Mr. Besant's secession from the old three-volume custom will, no doubt, have great influence with other authors. It seems clearer week by week that the day of the three-decker is dead.

Is it possible that there are yet new aspects of "Hamlet." Truly, if so, there must be more ingenuity than soundness in their manufacture. Nevertheless, Mr. John Corbin of Balliol College, Oxford, whose work is to be prepared by the new Professor of History, Mr. York Powell, claims to have discovered a novelty. It seems that in his view "Hamlet" is largely a comedy, and that to Elizabethan audiences the mad-scenes were as interludes of exquisite fooling. Therein, indeed, lay the comic relief, and to prove this he has written a book which will appear in the course of the spring. There seems neither room nor necessity for comment.

LONDON, 25 Jan., 1895.

ARTHUR WAUGH.

### Boston Letter

AT LAST the new Public Library is open, and every comment upon the structure that I have heard has been most favorable. On the first day the building was thrown open, more than 50,000 people inspected the grand Bates Hall, while even on Sunday a large number came from the suburbs to look at the magnificent reading-room. The unique cable-railway delivery system arouses

probably most curiosity, although the grandeur of the furnishings, as well as their artistic beauty, has called forth many exclamations of pleasure. Some, indeed, have gone so far as to fear that this very elegance in the Library may prevent its becoming as popular as it should be, and have raised that point in the papers, urging the Trustees to remember that the Public Library belongs to the people, and should therefore be conducted for the people, in every way. This it will undoubtedly be, as Mr. Herbert Putnam has been appointed Librarian, a choice the wisdom whereof is sure to be demonstrated clearly in course of time. Mr. Putnam is still a very young man to fill so important a post, but his record as Librarian of the Minneapolis Public Library is a brilliant one. He was born in New York in 1861, and is the youngest son of George P. Putnam, the founder of the well-known publishing house of G. P. Putnam's Sons. In 1879 he entered Harvard College, graduating in the class of '83, after which he spent a year studying law at Columbia. In the fall of 1884 he took charge of the Minneapolis Athenæum, a stock corporation library, and later, when the Minneapolis Public Library was organized and the Athenæum merged into it, he was chosen as the head of this new institution, which he managed so well, that he left it in December, 1891, fifth in point of circulation among the public libraries of this country. Since then, Mr. Putnam has practiced law at Cambridge. He will assume charge of the Library on Monday.

By the fifth report of the Free Public Library Commission of Massachusetts, I find that, since 1890, free public libraries have been established in 70 towns that had no library before that date. Of the 353 towns and cities in the Commonwealth, 247 now contain free public libraries under municipal control, besides 32 free libraries in which the municipality is in part represented, and 22 libraries for which the town or city appropriates money. Out of all the towns and cities only 32 are destitute of public libraries. This, certainly, is an interesting fact. In New Hampshire, also, the library movement has advanced materially during the last few years, there being now about 262 libraries in the Granite State, with more than 500,000 volumes. Of these libraries 56 were added through the assistance of the State given in the last two years.

Has any *Critic* reader noticed the dates set against the honorary degrees of Oliver Wendell Holmes in the Harvard Quinquennial Catalogue? If so, one curious fact must have attracted attention at once. The degree of Master of Arts (honorary) was conferred in 1889, nine years after Dr. Holmes had received from the same College the degree of LL.D., and three years after Edinburgh, Cambridge and Oxford had honored him with the highest titles. There is an interesting little story connected with this bestowal of an A. M. upon the distinguished Autocrat, which has never before been told in print. Some time before Commencement, 1889, Dr. Holmes wrote a bright, witty letter to a member of the Governing Board of Harvard, saying that he had often been honored by his Alma Mater and had received from her the degrees of A. B., M. D., and LL. D., but had never yet received a degree of A. M. from any college. He would not presume to point out this fact, he said, had not Harvard already given him the higher degree, which might be assumed to include the honors of the lower; now he felt that nothing could please him more than to be recorded as a Master of Arts of Harvard. All this was written in the most modest and unassuming spirit, with not a sign of a direct request, but simply a gentle intimation of desire; and at the end the wit, always ready to seize a point for a joke, wrote:—"I A. M. yours, etc., Oliver Wendell Holmes." Of course, the Harvard Overseers accepted with pleasure the delicately worded suggestion, and on Commencement Day, six years ago, Oliver Wendell Holmes, sixty years after his graduation, was made an honorary A. M. Dr. Edward Everett Hale has been lecturing on Dr. Holmes, or, rather, has been giving his reminiscences. In these reminiscences he spoke of the warm friendship that existed between them. Then he gave the origin of one of Dr. Holmes's poems. When Dr. Hale was President of the Phi Beta of Harvard, he sent an invitation to the Autocrat to attend one of the meetings, but the Doctor declined on the ground that his rush-light would be of little account in the presence of the President's flambeau. Then Dr. Hale wrote that he would not call on him for a poem or a speech, as he had an embarrassment of riches in that line, but would be pleased if he would only show himself to the boys. Thereat, by return mail, came a letter from Holmes stating that he was going to attend, that he had a good idea for a poem, that he had written half of it, and would feel very much slighted if he were not asked to read it on that occasion.

Dr. Hale, by the way, never believes in interviews, and he al-

ways has an answer for any would-be interviewer in a note which he sent at one time to the managing editor of a paper. It reads as follows:—"My Dear—A man came from you last night to interview me after I was in bed. I hate to say anything disobliging to the—, but you should remember that I am myself the editor of four journals, and I have been trained in so strict a school of journalism, that I wish to take care of the papers which I represent. When I have the honor to hold a position on the staff of the—, you will find that I am most careful to see that 'no other fellow gets the news.' Until I do, you will see that loyalty to my own journals requires that I shall be entirely silent in my dealings with the representatives of others. Edward E. Hale."

Mrs. Alice Freeman Palmer, whose resignation as Dean and Professor of History at the University of Chicago has been recorded by the daily press, says that her relations with the University are of a most friendly nature, and that she resigns chiefly in order to travel through Europe with her husband, Prof. Palmer of Harvard, who is to take his sabbatical year abroad after the present term.—The estate of the late Hon. Robert C. Winthrop amounted to \$248,000 in personal property, and \$221,000 in real estate.

BOSTON, 5 Feb., 1895.

CHARLES E. L. WINGATE.

### Chicago Letter

I AM PERMITTED to announce the formation of two new clubs in this city. The first, which is to be known to fame as the Caxton Club, claims cousinship with the Grolier Club of New York. Its motives and interests are similar, in a general way, though doubtless time will differentiate the ambitions of the two societies. The President of the new bibliomaniac band is Mr. J. W. Ellsworth, the Vice-President, Mr. George A. Armour; Mr. C. L. Hutchinson is Treasurer; Messrs. Herbert Stuart Stone and W. Irving Way are members of the Publication Committee; and among the other charter members are Messrs. Martin Ryerson, A. J. Eddy, George Higginson, Jr., G. M. Millard, G. S. Payson, Bryan Lathrop, C. J. Barnes and John Vance Cheney. Many of these gentlemen are members of the Grolier Club, and all of them have long since given evidence of their joy in those mysteries which may be shut up between old covers of stamped leather. An exhibition of bookbindings well be given at the Art Institute, this month, under the auspices of the Caxton Club, and other evidence will be offered from time to time of the nefarious intention of the new society to make proselytes from the innocent public to its peculiar form of worship. The second of the two new societies is much less imposing. It chooses the modest title of the Attic Club, and its present headquarters are in the studio of Mr. Lorado Taft, the sculptor. The President is Mr. Herbert Stuart Stone, who is getting to be almost as necessary to any new venture here as Mr. Franklin H. Head, the Treasurer. Mr. Henry B. Fuller is Vice-President, and Mrs. A. V. N. Wakeman, Secretary; and among the other members are Messrs. Hamlin Gasland, J. V. Cheney, H. R. Heaton and O. D. Grover; Mr. MacNeil and Miss Potter, the sculptors; Mrs. Cheney and Miss Lillian Bell. The object of this skyeey gathering, I suppose, is the cultivation of a friendly feeling among the Muses; and there is talk of Bohemian days and nights.

The Cosmopolitan and the Palette Clubs are giving their annual exhibitions together at the Art Institute. It is encouraging to note progress in the work of these two clubs, especially of the latter, which is composed of women exclusively. Their work is becoming every year less amateurish in technique, and more sincere in motive, until now we have strong, fine pictures from several members. Mrs. Alice Kellogg Tyler sends, perhaps, the most interesting pictures in the joint exhibition. Her work shows a most womanly love of childhood; the two blonde youngsters on a sofa—a life-size portrait—are as precious bits of babyhood as one could find in a year's journey. They are introduced to the staring world with a due respect for their infantile reserves and suspicions, and with a subtle appreciation of the contrast between their ruddy and gold coloring. An older child, "Doing her Sums," also, is a delightful little lady, whose acquaintance would be a privilege. One is justified in high hopes when such strength of heart as Mrs. Tyler's, her delicate intuition of beauty, is expressed through such sureness of hand. Miss Pauline A. Dohn is another woman who can paint babies; a chubby infant with its grandmother proves this beyond question. Such children have character and individuality; they are not mere illustrations of grown-up theories about the rising generation. A young girl in

pastel by Miss Hayden is a charming study; also, a girl by Mrs. Adams, and a delicate head by Miss Wade. And Mrs. Tyler, Mrs. Dodgshun, Miss Dabney and Miss Wilcox show admirable landscapes and flowers. The Cosmopolitan Club was composed, at first, chiefly of foreign artists resident in Chicago, but of late there is less hostility between these gentlemen and the Chicago Society of Artists, so that hospitality is more generous, on both sides, and the present exhibition is more American than foreign. Messrs. Steele, Forsyth and Gruelle, of the Indianapolis group to which I referred a few weeks ago, send some delightful, airy landscapes; Mr. F. C. Peyraud has a group of interesting sketches; a vivid stretch of summer meadows, by H. W. Methoen, has originality and charm, much more than his studies of snow, a specialty in which Mr. W. W. Burridge excels, whether the snows veil a city or sleep among mountains. A marine by Mr. C. F. Brown, and a glimpse of blue sea and sunny cliffs, by Mr. Dawson Watson, claim a word of tribute. A child's head by the latter is a vital, suggestive sketch. Mr. Vonnoh shows three portrait studies of Miss Bessie Potter, the sculptor—brilliant essays in blue and green. And there are figures by Messrs. Franzen, Peel, Koebler and Fendel, which demand more than this passing word. But perhaps the most attractive room is that devoted to sculpture. Here are shown two of Mr. H. A. MacNeil's series of decorative panels in high relief for the Marquette Building. The subject—the wanderings of Father Marquette—enables the sculptor to turn to account his long and accurate study of Indians. The ideal of the priestly explorer which he presents is a fine, strong figure, possibly too subtly spiritual, but capable of command and of endurance. His Indian companions are introduced as by a friend, with unflinching appreciation of the sculptural value of their lines and attitudes, and with sympathy for the motives of their out-of-door aboriginal life. One of the two panels shows the priest and his white and red companions forcing their passage through the woods toward a river, with their canoe and heavy burdens. The other represents the procession of strange mourners which bore the hero's body toward the shrine improvised for his funeral. The series will go far toward making the new building worthy of its famous name.

Miss Bessie Potter shows several of the portrait statuettes which have become quite a fad of late among ladies suddenly aware of the sculptural values of their Paris gowns. At its best, Miss Potter's work is full of grace and spirit and very suggestive of the sitter. Certain figures which I have seen—one of an old lady seated, and two or three of young girls—are done to the life, with vigor and beauty of both pose and handling. But she must have been working too fast under the recent pressure, for one or two of these little statuettes resemble nothing so much as the "Noah's ark" women of our childhood, whose skirts were stiffly rounded out in wood. Even in such a clever essay as the figure of Miss Julia Marlowe, the sculptor does not sufficiently convince one of the presence of a body under the softly falling draperies. Miss Potter's talent is a rare and brilliant one, but it needs watching.

Mr. John Burns is the latest traveller to return home thanking God that he is an Englishman. He made many lurid discoveries in New York, but Chicago, as usual, wins the higher distinction, for he carries our dear city off in his memory as "a pocket-edition of hell." It is a goodly sight to see the learned editor of *The Spectator* moralize over this righteous sentence of the observant gentleman from the London docks, "We have no pleasure," he mournfully says, "in such pictures of America. They sadden us, rather, with the evidence they offer that even our race, which is the most efficient in the world, when set free from all artificial restraints, can achieve no better result than cities like Chicago. \* \* \* The failure is ours, and should be reckoned as a counterpoise to the many successes of the English race." He clasps us to his insular bosom in spite of our sins—bless him!—in spite even of our unrepentant state. And yet there are Americans guilty of ingratitude toward the mother country!

CHICAGO, 6 Feb., 1895.

H. MONROE.

### "Trilbyana"

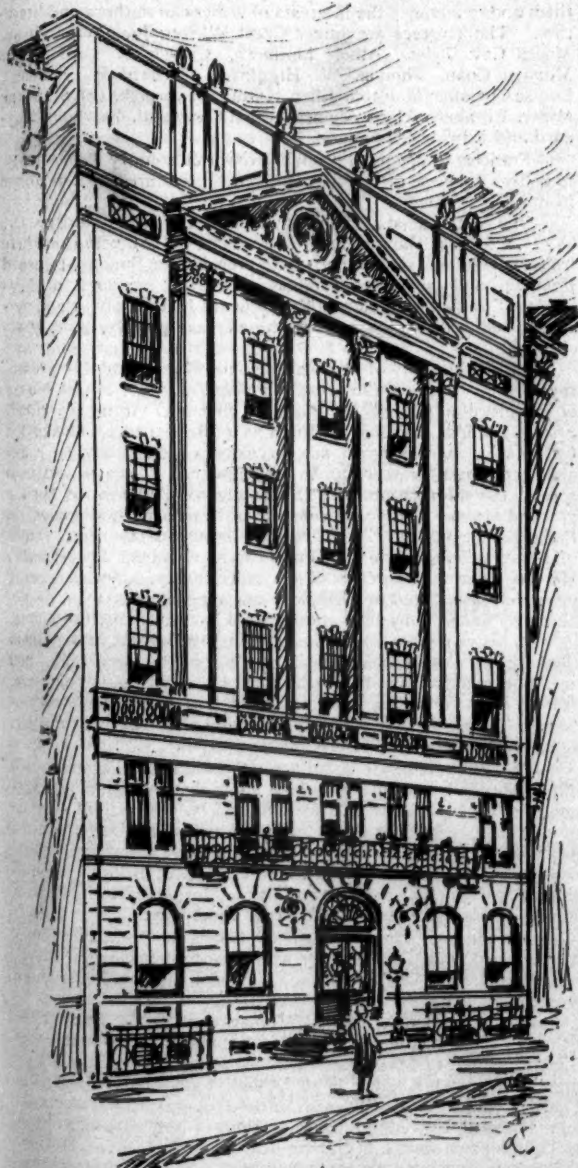
MR. PAUL M. POTTER'S dramatization of "Trilby" will be produced by Mr. Palmer's company at the Boston Museum on March 4. This will be its first performance.

As already announced in this column, a benefit performance, consisting of scenes and songs from "Trilby," will be given at Sherry's this Saturday afternoon, and evening, under the special

direction of Mrs. Charles H. Ditson. The proceeds will be given to the New York Kindergarten Association. The program includes the singing of "Ben Bolt," "Bonjour Suzon," "Au Clair de la Lune" and other songs, and the following tableaux: "The Three Musketeers of the Brush"; "Wistful and Sweet"; "Svengali"; "I Will Not"; "All As It Used to Be"; "Answer Me, Trilby!"; "Trilby! Where Is She?"; "The Sweet Melodic Phrase"; "Dors, Ma Mignonne"; "Pierrot"; "The Nightingale's Song"; "Malbranch"; and "It Was Trilby." Mr. E. Hamilton Bell has arranged the details of scenery and costume, and several well-known amateurs have been announced to take part; but the name of the lady who is to impersonate Trilby is a secret thus far.

### The New Y. M. C. A. Building

THE YOUNG MEN'S CHRISTIAN ASSOCIATION purchased last June a plot of land running through from 56th to 57th Street, 200 feet west of Eighth Avenue, with a frontage of 75 feet on both



streets, for the sum of \$165,000. The lots were paid for with the bequest of the late William H. Vanderbilt, amounting, with accrued interest, to \$140,000. Mr. Cornelius Vanderbilt adding a gift of \$25,000. Two buildings will be erected on this land, fronting, respectively, on 56th and 57th Streets. The former will be arranged for work for boys on the lower floor; there will be sleep-

ing-rooms for young men on the second, third and fourth floors; and the fifth and sixth floors will be used for the circulating and reference-library. The building on 57th Street will be arranged for the general purposes of a new branch of the Association. The basement, with a mezzanine floor, will contain gymnasium lockers, storage-room for 200 bicycles, bowling-alleys, and a swimming-tank. On the first floor there will be a reception-room, reading-rooms, a parlor and a small lecture-room. The auditorium, with a seating-capacity of over 700, will be on the second floor, which will further be divided into class-rooms, as will, also, the third, fourth and fifth floors. The entire upper floor will be fitted up as a gymnasium, and there will be a restaurant for the convenience of young men residing in the 56th Street building. It is proposed to make both buildings fireproof and of modern construction, at a cost not exceeding \$350,000. Subscriptions of \$111,000 have already been received, and a New York merchant who has never had any official connection with the Association, has generously, and entirely unsolicited, offered to present to it in fee simple an office-building on Broadway, running through to Mercer Street, as soon as the contracts for the uptown buildings have been signed. The rentals from this building, which is valued at \$200,000, will materially aid in meeting the annual expenses of the Association. The illustration given here is from the *World*.

### The New Trinity School

TRINITY SCHOOL, founded in 1709 under the patronage of the Venerable Society for the Propagation of the Gospel in Foreign Parts, has taken possession of its new buildings in West Ninety-



first Street, which were dedicated on Feb. 2. The Rev. Morgan Dix, who had been invited to make the opening address, having found it impossible to be present, President Low of Columbia took his place, and spoke of the antiquity of the school, and of the hidden meaning of the constant change of location of New York institutions of learning. Bishop N. S. Rulison of Central Pennsylvania followed; and addresses were made, also, by the Rev. Dr. E. N. Potter, President of Hobart College, the Rev. Dr. George W. Smith of Trinity College, and Bishop Coleman of Delaware. The accompanying picture of the new buildings is taken from the *World*.

### Notes

ACCORDING to *The Publishers' Weekly* the recorded number of books issued in this country in 1894 was 4484, including new editions of old works and "imprint" editions of English books. Compared with the record of 1893, this shows a decrease of 650; in fact, the number is smaller than it has been in any year since 1889. Although during the past year there were published but 729 novels (as against 1132 in 1893), the number of stories by American authors for the first time exceeds that of novels by English writers and of translations combined—370 American novels, against 297 by English and Continental novelists. There was an increase in the number of law books, educational works, books on economics, social science, literary history, physical and mathematical science, and a decided decrease (349, as against 474 in 1893) in books for the young. Theology and religion show a marked decrease (468, as against 642 in 1893), but there is a slight increase in the number of medical books. It should be added that the 468 theological works of the year include 262 importations. *The Critic's* record shows no such discrepancy between the two years. The number of publications received for review in 1893 was 2319; in 1894 it was 2317—a difference of only two. The number of publications noticed in 1894 was less by three than the number noticed in 1893.

—The initial volume in Appleton's Library of Useful Stories is "The Story of the Stars," by G. F. Chambers, F. R. A. S., with 24 illustrations. The second volume will be "The Story of the Earth," by Prof. H. G. Seeley, F. R. S.

—Macmillan & Co. announce "Summer Studies of Birds and Books," by William W. Fowler, and "Structure and Life of Birds," by F. W. Headley. The same firm announces that Mr. Page is completing his edition of Horace's Odes in the Classical Series by adding those of the Epodes that are suitable for reading; and that he will prepare, also, a one-volume edition of Horace for schools. A third edition of the late Prof. Stanley Jevons's "The State in Relation to Labor" is about to appear.

—Mr. John Rae, the writer on economical questions, has written a new biography of Adam Smith, which will be published shortly by Macmillan & Co.

—Dr. A. C. Porter of the University of Pennsylvania has undertaken a translation of the new "Lehrbuch der Botanik," by Strasburger, Noll, Schenck and Schimper, a work of the highest importance to teachers of botany in all its branches. Macmillan & Co., who will be its publishers, have made arrangements that ensure perfect reproduction of the original illustrations, over 500 in number.

—Among the books prohibited in Russia is Bryce's "American Commonwealth."

—G. P. Putnam's Sons have in preparation an edition of Marryat's "Mr. Midshipman Easy," illustrated by representative American artists; "At Odds," by the Baroness Tautphœus, and "Richelieu" and "Agincourt," by G. P. R. James, in their Famous Novels Series.

—Henry Holt & Co. announce Ten Brink's "Five Lectures on Shakespeare," translated by Julia Franklin; "Jack o' Doon," by Maria Beale (Buckram Series); "Rasselas," edited by Prof. O. F. Emerson; "German Prose and Poetry for Early Reading," "Stories from Grimm, Andersen and Hauff," "Poems by Various Authors," and Hauff's "Karavane," with Poems by Various Authors," all edited, etc., by T. B. Bronson; "Three Classic German Tales," edited by A. B. Nichols; and Benedix's comedy, "Der Dritte," edited by Miss Marion P. Whitney.

—Brentano's has just published a pamphlet containing the text of the Income-Tax Law in full, and the Treasury Regulations relating to the collection of the same, with Senator Hill's speech delivered in the Senate on 11 Jan.

—"Transition" is the name of a new novel by the author of "A Superfluous Woman." It will be published by the Lippincotts.

—Hunt & Eaton have in press the fourth volume of Bishop Foster's "Studies in Theology." They announce, also, "The Literature of Theology," by Bishop J. F. Hurst.

—The Rev. Henry Augustus Coit, D.D., LL.D., Rector of St. Paul's School, Concord, N. H., died on Feb. 5. He was born at Wilmington, Del., Jan. 20, 1830, and entered the ministry of the Episcopal Church at an early age. When St. Paul's School was founded, he was chosen its first rector, assuming the position in April, 1856. Since then he has refused the presidency of Trinity College and of Hobart College, to both of which he was elected, preferring to continue his connection with the school that he had raised from small beginnings to an enviable place in the front rank of American educational institutions. Dr. Coit was repeatedly a delegate to the General Convention of his church and was an admirable preacher and scholar, as well as a man of great executive and organizing ability.

—Stone & Kimball are to be the publishers of R. L. Stevenson's posthumous novel, "St. Ives."

—Mr. Thomas B. Mosher of Portland, Me., well known for his tasteful editions of great authors, has begun the publication of *The Biblot*, a monthly periodical whereof the first (January) number contains some of Blake's lyrics. The February issue will be devoted to François Villon.

—Conan Doyle's impressions of the "Literary Aspects of America," will appear in the next *Ladies' Home Journal*.

—Usually the American man-of-letters seizes the first opportunity that offers itself after he has achieved fame to visit Europe. Not so Mr. Noah Brooks, who has let 64 years of his well-spent life go by before crossing the Atlantic. He sailed, however, on Jan. 29 for the Mediterranean on a trip that will probably include Paris and the north of Europe, in addition to the places on the "Fürst Bismarck's" southern and Oriental winter itinerary. Mr.

Brooks is travelling with a life-long friend, the trip being in reality the fulfilment of an agreement made when they were lads. Mr. E. H. Clement of the Boston *Transcript* sailed on the same steamer.

—Mr. Elbridge S. Brooks has returned to his former position as literary adviser to the reorganized Lothrop Pub'g Co.

—The third course of Columbia College Lectures, a series of four "Talks upon Spanish History," by Prof. Charles Sprague-Smith, was begun on Feb. 5. The three remaining lectures will be given on Feb. 13, 19 and 26. The lectures are illustrated, and admission is free.

—A subscription performance of Mr. Alexander Black's picture play "Jerry" was given at the Waldorf on Jan. 31, under the management of Mr. L. J. B. Lincoln.

—The American Authors' Guild was incorporated on Feb. 1. Its purpose is to promote a professional spirit among authors, to advise them as to their literary property, to settle disputes between them and to advance the interests of American authors and literature. The trustees are James Grant Wilson, Julia Ward Howe, Moses Coit Tyler, Albert Mathews, Craven L. Betts, Titus Munson Coan, Thomas W. Higginson, Richard H. Stoddard, Louise Chandler Moulton, Ellen Hardin Walworth, Olive Thorne Miller, Elizabeth Akers Allen, Cynthia Cleveland, Newland Maynard and Edwin H. Shannon.

—François Coppée will probably visit this country, before long, to deliver a course of lectures on French literature, with readings from his own poems.

—One of the most active clergymen in America is the Rev. Dr. W. H. Furness, Harvard's oldest graduate (1820), who came here from Philadelphia on last Saturday, preached on Sunday, returned Monday, and on Tuesday officiated at the marriage of Miss Mildred Conway, daughter of Mr. Moncure D. Conway, whose parents he married in 1858. Dr. Furness is nearly ninety-three years old.

—"In its account of the Philadelphia Philological Congress," says Mr. E. S. Martin in *Harper's Weekly*, "The Critic speaks of the graceful address (at the joint meeting) from Dr. H. H. Furness, whose amazing erudition as a Shakespearian cloaks the fact that as a speaker on any occasion of ceremony he ranks among the best three or four in the country." It is a privilege to spread the information that the younger Dr. Furness is such a graceful orator. No doubt his gifts of speech are well known in Philadelphia, but, as *The Critic* says, the rest of the world thinks of him first as the man who knows so much about Shakespeare. He has been very careless of his individuality, anyway. Being intimately associated by birth with one very eminent man, he deliberately linked himself to another, and has only himself to blame, if, with his venerable father close to him on one side, and William Shakespeare close to him on the other, some of his qualities and accomplishments have failed to receive the notice they deserve. It is all very well to say that a man shall be known by the company he keeps, but any ordinary man who kept the company Dr. Furness does would be utterly obscured by it."

—The accounts of the executors of Edwin Booth's estate, which have been settled and passed upon, show that by careful management it has been increased from \$602,675, its worth at the time of his death, to \$672,623.84. The executors paid out in legacies \$110,000, including \$5,000 each to the Actors' Fund, the Actors' Order of Friendship of New York, the Actors' Order of Friendship of Philadelphia, the Trustees of the Masonic Hall and Asylum Fund of New York and the Home for Incurables.

—The summer School of Applied Ethics at Plymouth, Mass., having tried, last summer, the experiment of having an educational conference, has decided to transform the conference into a department. Its special direction has been assigned to a committee acting under the general management of the Dean of the School. This committee consists of Samuel T. Dutton, City Superintendent of Schools, Brookline, Mass.; Ray Greene Huling, Headmaster English High School, Cambridge, Mass.; and Paul H. Hanus, Asst. Professor of the History and Art of Teaching, Harvard University. The sessions of the new department will last for two weeks, beginning near the end of July. This new department does not compete directly with existing summer schools, for the aim is neither to give instruction in school subjects, nor in the theory, history and art of education, but to consider education as a social force, and its relation to other social forces. Not less than a week will be devoted to the discussion of some broad central theme. Lectures will be given and frequent conferences held or discussion. The department will afford an unusual opportunity

for bringing the discussion of educational questions home to many intelligent persons—not teachers,—who exercise a sort of leadership in their several communities.

### The Free Parliament

*Communications must be accompanied by the names and addresses of correspondents, not necessarily for publication. In referring to any question, correspondents are requested to give its number.*

#### ANSWERS

1770.—Of "The Koran" attributed to Sterne, concerning which a correspondent in your recent number seeks information, Lowndes (Bohn's Ed.) has the following:—"The Posthumous Works of a Late Celebrated Genius, deceased, Lond., 1770, 2 vols. —Dublin, 1770, 2 vols. The celebrated genius whose posthumous works these are assumed to be is Sterne; but they are manifestly spurious. Reissued with the title 'The Koran' (written by Richard Griffiths, son of Mrs. Griffiths, the novelist). See *Gent. Mag.*, 67, pp. 565 and 755. Also *N. & Q.*, 1. p. 418." I have a copy of the reissue, the title of which is "The Posthumous Works of the Celebrated Dr. Sterne Deceased, Author of The Sentimental Journey | Frontem Nugis Solvere Disce Meis, Martial | In Two Volumes | London | Printed in the Year MDCCLXXV. |." The editor is anonymous. Fitzgerald, in his "Life of Sterne," 2, p. 249, says:—"It is surprising how shrewd French critics should have been so dull as to admit such an imposture as 'The Koran' into the list of Sterne's writings. The weakest critical sagacity must have detected it at once. It is clumsy to a degree. Yet men like M. Ganin and M. Chasles have received it without hesitation and have dwelt on selected beauties in these false gospels."

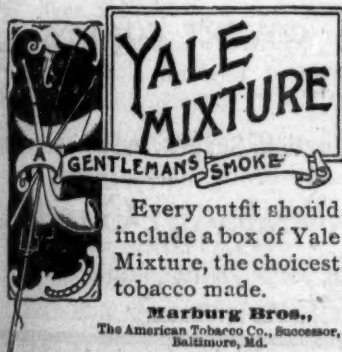
WILMINGTON, Del.

C. L. W.

[The same answer has been received from "Moses Primrose," Philadelphia, who states in addition that Griffiths wrote, also, a curious imitation of Sterne, in two volumes, called 'The Trumvirate; or, the Authentic Memoirs of A., B. and C.,' London, 1765, published anonymously. Odd volumes of the first edition of 'Tristram Shandy,' he concludes "(usually vols. 5, 7 and 9, according to Bohn's edition of Lowndes), are not infrequently found with Sterne's genuine autograph signature upon the title-pages. A complete set of the nine volumes of 'Tristram Shandy,' first editions, is most difficult to obtain, the first and second volumes having been printed in York in 1760, and the others between 1761 and 1767 in London. Dodsley printed vols. 3 and 4 and a reprint of vols. 1 and 2, and the others were issued by Becket & de Hondt, who also published the 'Sentimental Journey.'"]

### Publications Received

- Baring-Gould, S. Noemi. \$1. D. Appleton & Co.  
Bercy, P. Lectures Faciles. William R. Jenkins.  
Bercy, P. Simples Notions de Français. W. R. Jenkins.  
Blackwell, S. E. Life of Anna Ella Carroll. Wash.: Printed by Judd & Detweiler.  
Bouton, J. B. Uncle Sam's Church. Cambridge: Printed by the Univ. Press.  
Burn, R. Ancient Rome and its Neighborhood. \$2.50. Macmillan & Co.  
Butcher, S. H. Aristotle's Theory of Poetry and Fine Art. \$3.25. Macmillan & Co.  
Cobbe, W. R. Doctor Judas. \$1.50. S. C. Griggs & Co.  
Daily News Almanac, etc., for 1895. 25c. The Chicago Daily News.  
Denomination and its Colleges. Three Addresses by R. L. Whitman, D.D., A. S. Hobart, D.D., and E. B. Andrews, D.D., LL. D. Phila.: Am. Baptist Pub. Society.  
Dippold, G. T. Scientific German Reader. \$1. Ginn & Co.  
De Larra, M. J. Partir a Tiempo. Ed. by A. W. Herdler. 50c. William R. Jenkins.  
Deussen, Dr. Paul. Allgemeine Geschichte der Philosophie, mit besonderer Berücksichtigung der Religionen. Vol. I., part I.: Allgemeine Einleitung und Philosophie des Veda bis auf die Upanishada. Leipzig: F. A. Brockhaus.  
Eaton, A. W. College Requirements in English. \$1. Ginn & Co.  
Gelkie, James. The Great Ice Age. \$7.50. D. Appleton & Co.  
Gordon, A. J. Ministry of the Spirit. \$1. Am. Baptist Pub. Society.  
History for Ready Reference. By J. N. Larned. Vol. IV. Springfield: C. A. Nichols Co.  
Hobart, A. S. Corner Stones of a Baptist Church. 50c. Am. Baptist Pub. Society.  
How, E. E. The Chronicles of Break o' Day. Arena Pub. Co.  
Howells, W. D. A Traveler from Altruria. 50c. Harper & Bros.  
Hymns for Private Use. Collected by H. C. Shuttleworth. 10c. London: Gay & Bird.  
Income-Tax Law. With Speech by Senator David B. Hill. 10c. Brentano's.  
Kendrick, A. and F. K. Cooper. Martin B. Anderson, LL.D. \$1.50. Phila.: Am. Baptist Pub. Society.  
Mackie, J. The Devil's Playground. 75c. Frederick A. Stokes Co.  
Macquoid, K. S. Berris. 50c. United States Book Co.  
Madam Sans-Gêne. Tr. by L. R. Heller. 50c. Home Book Co.  
Martin, T. C. & J. Sachs. Electrical Boats and Navigation. New York: C. C. Shelley.  
Parkhurst, C. H. Our Fight with Tammany. \$1.25. Charles Scribner's Sons.  
Paulsen, F. German Universities. Tr. by E. D. Perry. \$2. Macmillan & Co.  
Potts, W. From a New England Hillside. 75c. Macmillan & Co.  
Publications of the National Municipal League. Pamphlet No. 4.  
Ricardo, D. Selections from the Principles of Political Economy and Taxation. 75c. Macmillan & Co.  
Smith, A. Selections from The Wealth of Nations. 75c. Macmillan & Co.  
The Teaching of Geography and Use of Relief Maps. From Guyot's Teachers' Guide. New York: William Beverley Harrison.  
Wagner, L. Manners, Customs and Observances. \$1.75. Macmillan & Co.  
Watson, J. Comte, Mill and Spencer: An outline of Philosophy. \$1.75. Macmillan & Co.  
Works of Edgar Allan Poe. Ed. by E. C. Stedman & G. E. Woodberry. Vols. 1, 2 & 3. Chicago: Stone & Kimball.  
Wright, W. H. On the Hurricane Deck. 25c. New York: The Masot Pub. Co.  
Young, R. A. Story of Pitcairn Island. \$1. Oakland, Cal.: Pacific Press Pub. Co.



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